







HISTORY

OF

ENGLISH LITERATURE.

FOR THE

USE OF LADIES' SCHOOLS AND SEMINARIES.

Leitfaden für den Unterricht

englischen Literaturgeschichte

für

höhere Mädchenschulen, Lehrerinnen-Bildungsanstalten und Fortbildungsschulen.

Von

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Vorwort zur zehnten Auflage.

Die Bearbeitung der zehnten Auflage des Leitfadens geschah in den Bahnen der vorhergehenden; kurze Ergänzungen vervollständigten das eine oder andere Lebensbild. Die Bedeutung, welche die neuesten Bestimmungen über das höhere Mädchenschulwesen in Preußen dem 19. Jahrhundert der englischen und amerikanischen Literatur mit Recht beimessen, erforderte eine eingehendere Behandlung dieser interessanten Epoche als bislang vorgesehen war. Die alte Einteilung in 6 Perioden wurde deshalb fallen gelassen, und in einer 7., The Victorian Age, in den Hauptvertretern ausführlicher geschildert. Ein besonderes Kapitel mußte auch der amerikanischen Literatur gewidmet werden, und den früheren bahnbrechenden Größen W. Irving, J. F. Cooper, H. W. Longfellow gesellten sich in kurzem Überblicke die wichtigsten Schriftsteller, Dichter, Humoristen, Historiker und Denker zu, unter letzteren besonders Emerson.

Möchte der Leitfaden in dieser Form den gewünschten Zweck erfüllen. Frau Dr. A. Thomälen, geb. Stowell spreche ich meinen herzlichsten Dank für die sorgsame Durchsicht meines Manuskriptes aus, ihr Rat und ihre Hilfe waren mir von großem Nutzen. Von einschlägigen Facharbeiten wurden benutzt Chambers, Cyclopaedia of English Literature; Scherr, Geschichte der englischen Literatur mit Anhang: Die amerikanische Literatur; The Age of Wordsworth by Herford; The Age of Tennyson by Walker.

Jena im Juni 1910.

J. Glatzer.



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FIRST PERIOD.

FROM THE EARLIEST TIMES TILL THE YEAR 1558.

1. History of the English Language. The original inhabitants of the British Islands, the Britons, Scots, and Irish, were tribes of the great race of Celts. They spoke the Celtic language, of which there existed several dialects, the British being in use in the south, the Gaelic in Scotland, and the Irish or Erse in Ireland. The Celtic language is still spoken in Wales, in the Highlands of Scotland, and in Ireland. Only few traces of it are to be found in modern English, except many names of places and natural objects ("Kent" and "Thames" "shamrock and cradle").

About the year 80 A. D. Britain became a Roman province, and the conquerors brought Roman civilisation and, in due course, Christianity into the country. Latin was now spoken besides the vernacular language, and the latter adopted some but not many *Latin* words. (The terminations caster, cester, chester from the Latin castrum: Lancaster, Manchester, Leicester; coln from colonia: Lincoln.) — In the fifth century, however, the Romans were obliged to withdraw their legions, which were wanted at home, and to leave

the Britons to themselves.

In the same century, some Teutonic tribes, the Saxons and Angles among them, from Lower Germany, invaded and conquered Britain and soon drove the original inhabitants into the western and northern parts of the country. In the course of time, nearly the whole island south of the Firths of Forth and Solway was overspread by the invaders, who are the true founders of the English nation. From the Angles the

country took the name of England, and the new language was called the *Anglo-Saxon*. For five centuries it remained the only language spoken in England, but the number of its words was increased by many *Latin* ones brought in by Christian missionaries, who were sent from Rome to convert the Saxons to Christianity. In the beginning of the ninth century, the Danes invaded England, and getting a footing in the northern and eastern parts of the country, their power gradually increased, and in about two hundred years they became its sole masters. By this means the ancient English obtained a tincture of the *Danish* language, but their government being of no long continuance, did not make a great alteration in the Anglo-Saxon.

After the death of the last Saxon king in 1066, the country was conquered by the Normans, who had settled in Normandy and become Frenchmen in their language and manners. Their duke, William the Conqueror, became King of England, and many Norman nobles with their attendants came with him to England. Norman-French thenceforward became the idiom of the court and aristocracy, and it was used in all public acts and courts of law, as well as in churches and schools. The mass of the English people clung tenaciously to their native tongue. By degrees, however, many French words crept in, and when, in the fourteenth century, King Edward III. reestablished the vernacular language to be used at court, in the tribunals, and in schools, a great change had already been wrought. Most of the inflections had disappeared, and French endings and prefixes were used. From that time it was spoken of no longer as the Anglo-Saxon but the English language.

The language from the Conquest (1066) to the year 1230, while this process of amalgamation was taking place, is called Semi-Saxon. In 1230 *Early English* begins; from 1330—1500 we call the language *Middle English*, and from 1500 we have Modern English.

Thus the English language is the direct offspring of the Anglo-Saxon, and five eighths of all its words

are of Teutonic origin, among which are to be found all the expressions for primary ideas and the most universally known objects.

2. Division of English Literature. We divide

English Literature into seven periods:

First Period, from the earliest times till the year 1558. From the old Saxon period we possess two great Saxon poems, Beowulf and Caedmon's Paraphrase of the Bible History, and a prose work, the Saxon Chronicle.

— The fourteenth century produced two great writers, Chaucer (Canterbury Tales) and Wiclif (Translation of the Bible), both of whom had much influence in creating a standard language for literary pursuits.

Second Period, 1558—1649, the great Elizabethan Era, in which Spenser wrote his Faerie Queene, Shakespeare, the greatest dramatis tof the world, composed his immortal works, and the natural philosopher, Bacon, wrought an immense revolution in the empire of

human thought.

Third Period, 1649—1700, the time of transition, in which the ease, force, and originality of the Elizabethan Era were in the process of being exchanged for the artificial correctness and elegance of the French School. One poet alone, Milton, the author of Paradise Lost, is entirely free froom the degeneration of his time, and may be called the last of the Elizabethans.

Fourth Period, 1700—1730, the time of the Frenchified Artificial School, of the Poets of Intellect, whose chief writer, *Pope*, gave to English poetry a correctness, smoothness, and elegance never before attained.

Fifth Period, 1730—1780, the era of imitation, in which Pope and his followers were alone admired and imitated, and only a few poets (Young, Thomson, Goldsmith) ventured to listen to their own natural feeling. At the end of this period we observe a tendency towards returning to nature and simplicity.

Sixth Period, from 1780, 1830, the time of the revival of romantic poetry, glorified by the names of Cowper, Bruns, Wordsworth, Scott, Moore, Byron,

Shelley, and Keats.

Seventh Period, 1830—1900, Victorian Age: Tennyson, E. B. Browning, R. Browning, Arnold, Rosetti, Morris, MatthSew, winburne; Carlyle, Macaulay, Ruskin, the Novellists.

3. The First Period. In the time, when pure Anglo-Saxon was spoken in England, most of the learned men composed their works in Latin, as it was only by that means that they could make themselves

intelligible to the learned of other countries.

At the head of this class stands the "Venerable Bede". This illustrious man was born in 673 at larrow in Durham, and at the age of seven, went to the newly founded monastery of Wearmouth, which became his home until his death in 735. In the quiet seclusion of the cloisters he wrote his great work Ecclesiastical History — written like nearly all his works in Latin. From it we learn the early history of the Anglo-Saxons and their Church up to his own time. His style is simple and easy, full of literary charm. The accuracy of the author and his love of truth make him the first useful reliable historian that we have of that period. At the end of his book, Bede gives a list of 38 works then already written. The number altogether amounts to 44, most of which are theological, such as scriptural translations, commentaries, treatises on religion, but there are besides histories, poems, grammatical works, and even some on Physical Science.

Bede may also be loked upon as the first Saxon prose-writer; for he translated the Gospel of St. John into his native tongue. He is said to have completed

this work on the very day of his death.

But though the learned men wrote in Latin, the Saxons possessed their own rich sources of poetry. They had brought their gleemen (singers) to their new home. Their poems were not written in ryhme, nor were their syllables counted; their essential elements were accent and alliteration. Every verse was divided into two half-verses by a pause, and had four accented and an indefinite number of unaccented syllables. The

half-verses were linked together by alliteration. Three, at least two accented syllables in the verse began with the same consonant, the so-called alliterative letter. The metre varied continually; the length of the lines depended on the nature of the things described, or on the emotion of the minstrel.

The gleeman of the Anglo-Saxons was a most important person. "When the evening shadows fell", his hour of triumph came. His touch on the harp roused the fiery passions of the warriors or soothed their ruffled tempers. He related the deeds of dead heroes and sang the praise of their living descendants. His memory was stored with the poetic legends of his country which he had learned to string into rude verses, and they became the common stock of all belonging to the same profession. Thus the Anglo-Saxon poetry is anonymous.

The earliest is *The Song of the Traveller Widsith*, that means — the far-goer. It is mere enumeration of the folk and the places where the minstrel pretends to have gone with the Goths, but his own joy and pride in his art wins our sympathy. The chief Anglo-Saxon poems that have come down to us are the *Romance of Beowulf* and *Caedmon's Paraphrase*.

4. **Beowulf,** an epic poem by an unknown author, of more than 6000 lines, is a striking picture of dim old Gothic days. The hero is Beowulf, a Swedish chief, who slays a monster, Grendel, and after a long and happy reign as King of the Goths finds his death in an attack upon a huge dragon. This old epic may have been written before the Saxons came to Britain. The scenery is laid among the Goths of Sweden and Denmark, and there is no mention of England. It was wrought together into an epic out of short poems, and was edited, with Christian elements introduced into it, probably by a Northumbrian poet in the eighth century.

Beowulf is the personification of the never ending combat of man with all the terrors of the ocean,

interwoven in this case by an heroic legend. The story runs as follows:

Hrothgar, King of Jutland built his castle near the sea. A monster, called Grendel, dwells near in a seacave. He carries off thirty of the thegns and devours them. Beowulf, the nephew of the King of the Geates, brings help. He wrestles with Grendel and tears off his arm. The monster flies away to die. Grendel's mother burns to avenge her son, and kills another thegn. But Beowulf follows her and slays her too. Then he returns to his own land. Here ends the first part of the epic.

The 2nd takes us to Sweden, to Beowulf's native country. He has become King, and his subjects are happy under his rule. But death draws nigh. A fiery dragon has been robbed of his treasure. He descends into the country to pillage and burn it. The old King does not shun combat; he slays the dragon but dies of his fiery breath. His remains are burnt on a lofty pyre on the top of Hronesnaes, and the poem closes with the account of the solemn burrial.

Apart from the literary value, the social interest lies in what the epic tells us of the manners and customs of our forefathers. Their mode of life in peace and war, their feasts and amusements are described. We witness the close fellowship of the chieftain and his men, the way in which they fought and faced death, the women and the reverence paid to them.

The story, told in the weighty alliterative metre, is one of great simplicity yet dignity, and the old King's last fight for his country, the noble scene of his burial are of great poetical beauty. The description of the sea, the cliffs, and moors are all vivid. These wildernesses must be ruled by monstrous beings, such is the impression we get from it. A natural and a half-supernatural world meet and wrangle for dominion.

Thus Beowulf is the Genesis of the English and the book of their origin.

The epic poem of Beowulf was not a native of English soil. The first true English literary work was

Caedmon's Paraphrase.

Caedmon lived in the seventh century in the monastery of Whitby. He was originally a poor unlettered cow-herd and somewhat aged, when the gift of song was bestowed upon him, as Beda tells us in a pretty story. It was the custom in those days to sing in turn to the harp at supper. Caedmon could not do so. He generally managed to slip away before his turn came in order to hide his weakness and bashfulness. One night he did so again. He lay down to sleep in the stable and had a wonderful dream. A stranger came to him and said: "Caedmon sing me a song." And he answered: "I cannot sing; for this reason I had to slip away from the feast." "Nay", said the other, thou hast something to sing". "What must I sing?" he asked. "Sing the beginning of creation", answered the stranger. Now sweet words like music flowed from Caedmon's lips, and on awakening he remembere dthem and was conscious of the new power in his breast. The following day he told what had happened to Hilda, the Abbess of Whitby. To test his veracity and poetical power, a passage of the Bible was given him to paraphrase, and he did it with great sweetness and skill. He became a monk of Whitby and devoted his life to religious poetry. Caedmon paraphrased the histories of the Old and the New Testament. He sang the creation of the world, the history of Israel, the book of Daniel, the life of Christ, future judgment, Purgatory, Hell, and Heaven. These songs were hymn-like. They have got lost, but their fame has survived. They are said to have inspired Milton to write his Paradise Lost and Paradise Regained.

Saxon poetry after Caedmon was partly secular, but chiefly religious. The secular poetry was sung about the country, but the increase of monasteries, where men of letters lived, naturally made the written

poetry religious.

5. Anglo-Saxon Prose. King Alfred the Great is the leading writer of Anglo-Saxon prose whose works remain. During the invasion of the Danes the country was full of trouble. Literary work in the monasteries was almost extinct, and the knowledge of Latin had almost disappeared. But when King Alfred had broken the power of the enemy and restored peace he tried his best to revive the sciences and to elevate his people's minds and standard of living. Schools were founded in many monasteries of the kingdom and study recommended to "every" free-born youth who has the means. He was an author himself of historical, philosophical and scriptural works. translated various works from Latin into Saxon and edited them with large additions of his own, needful, as he thought, for the use of the people. His chief works are an unfinished rendering of the Psalms, Boetius' On the Consolation of Philosophy, and a Version of Beda's History of the Anglo-Saxon Church, in which he inserted a History of England. Most probably he worked himself at the Saxon Chronicle. at least it was in his reign that this chronicle rose out of meagre lists into a full narrative of events. To Alfred then we look back as the father of English prose literature.

The Saxon Chronicle One great monument of Saxon prose lasts beyond the Conquest. It is the Saxon Chronicle, which was the work of centuries and relates the events of many hundred years. An archbishop of Canterbury is said to have compiled the work up to 891. It was then carried on in various monasteries till 1154, when it abruptly closes with the death of Stephen. Songs and odes are inserted in it, and a few lines on the death of the Conqueror are perhaps the earliest specimens of rhyme in English verse.

6. **The English Minstrelsy.** With the conquest of the French-speaking Normans (1066) the lays of the French trouvères were introduced. During the amalgamation of the two nations and their tongues, the result of which was the *English* language, the French romance

was popularised in England. The French *ménestrel* became the English *minstrel*, roaming through the land, singing ballads of love and war, and long poetical tales, whose subjects were *King Arthur and the Round Table*, (see Nr. 7) to which was added the story of the Holy *Graal*, *Charlemagne* and his twelve peers, the life of *Alexander the Great*, and The *Siege of Troy*. These romances were written in rhyme and in the octo-syllabled couplet, which has been revived in modern times by Sir Walter Scott. The brightest era of the English Minstrelsy was in the fourteenth century.

Also the old Saxon ballad, sung from town to town, by wandering gleemen, had never altogether died out. A number of rude ballads collected round the legendary Robin Hood, and the kind of poetic literature which sang of the outlaw in the forest and of

the wild border life, gradually took form.

7. In the beginning of the **Thirteenth Century** two Semi-Saxon works are remarkable: Layamon's

Brut and the Ormulum.

Geoffrey of Monmouth, a Welsh priest at the court of Henry I., composed in the second half of the twelfth century a Latin book in prose, called History of the Britons. It was, he said, the translation of an ancient Welsh book, which related in verse the History of Britain from the days when Brut, the great-grandson of Aeneas, landed on its shores, through the whole history of King Arthur and his Round Table down to Cadwallo, a Welsh king, who died in 689. This Latin "translation" was indeed only a clever putting together and invention of a number of Welsh legends. but in them the Welsh invaded English literature, and their tales have never since ceased to live in (Tennyson's "Idylls of the King".) They got afterwards in to France and being added to from Breton legends, were made into a poem and decked out with the ornaments of French romance. Thus they came back to England as the work of Wace, a Norman trouvère, who called his poem "Le Brut d'Angleterre", and completed it in 1115.

In this French form the story drifted through England, and at last falling into the hands of Layamon, a priest of Ernleye in Worcestershire, he resolved to tell it in English verse to his countrymen, and doing so, became the writer of the first Semi-Saxon poem after the Conquest. It was called: "the Brut of England" and written about 1200. Though chiefly rendered from the French, there are not fifty French words in it, and the old alliterative metre is kept up with a few rare rhymes. This poem was of great importance. A great, though fabled past was opened up to the imagination of the English people, and it linked together the English, Normans, and Welsh, for many British and English legends were introduced of which the Norman trouvère had known nothing, even Teutonic sagas reappeared. Geoffrey of Monmouth may be said to have created the heroic figure of Arthur, Layamon improved it. In telling the romantic adventures and heroic deeds which appear in harmony with the grandeur of sea and land, he is in reality an original poet and no servile translator.

It was about this time that a desire arose for religious handbooks in the English tongue. The Ormulum, composed about 1215, is a type of these. It is a metrical paraphrase of the service of each day with the addition of a sermon in verse, after the style of Otfried von Weissenburg's "Christ", and was called "Ormulum" from its writer Ormin or Orm, an

Augustine monk.

8. The Fourteenth Century. The fusion between the Anglo-Saxons and Normans took place in the 14th. century. The neglected Anglo-Saxon language had split into many dialects since the Couquest; thousands of French words interspersed it. The old inflections had mostly disappeared, and French endings and prefixes were used. During the reign of Edward III. the East-Midland dialect became the English spoken at the Court and in cultivated society. It was the so-called King's English. Chaucer gave it a definite form, and thus it became the language of literature, the

standard English. The influence which French poetry had exercised on English literature now gradually vanished. The new Italian poetry of Dante, Petrarch, and Boccaccio burst forth upon the world, perfect and consummate in strength and beauty. It opened a new world of art to English poets, especially to *Geoffrey Chaucer*, who proudly wears the title of "Father of English poetry". He is the first poet in point of time of the four old masters (Chauce r,Spenser, Shakespere, Milton). His poetical immortality rests on the *Canterbury Tales*, a collection of stories, partly humo-

rous, partly chivalrous and romantic.

Other celebrated names in the fourteenth century are John Gower, William Langland, and John Wiclif. - Gower wrote moral poetry in Latin, French, and English; his greatest English work is the "Confessio Amantis", a dialogue between a lover and his confessor, a priest of Venus. - Langland ist the author of the Vision concerning Piers Plouman, a religious allegorical poem, much read all over England, as it suited the style of the people. It was a voice from the centre of the people who, like the author, desired social and Church reform. The poem being written in the old English manner and alliterative verse was eagerly listened to by the ploughman, the labourer and the serf. They clamoured for truth instead of hypocrisy, for purity in State, Church, and private life. There was a great movement against the class system of the Middle Ages. The allegory expressed all these wants in the language of the people.

John Wyclif did the same in good English prose. He lived from 1324—1384. He has written many treatises in Latin and English on the abuses of the Church of Rome. Tract after tract appeared. But to go further still, he planned to give a full translation of the Latin Bible to the people in their own tongue. He himself translated the New Testament and part of the Old, a friend of his completed the work. This translation of the Bible was a literary work like that of the German Reformer Luther later on, for it estab-

lished the style of the language, and made it familiar to all classes.

9. Geoffrey Chaucer (1340-1400). He was born in London and ist said to have studied at Cambridge. His patron, John of Gaunt, Duke of Lancaster, introduced him at court, and he flourished at the courts of Edward III., whom he accompanied in his wars to France, and of Richard II. He received pensions. offices, and patents and was employed on seven commercial and diplomatic missions to Italy, France, and Flanders. In his youth he had been deeply influenced by French poetry, but in Italy, where he is said to have seen Petrarch and Boccaccio, he became a devoted student of Italian literature. In his later years, however, he left behind (except in the borrowing of his subjects) Italian influence as he had left French, and became entirely himself, entirely English. For a time he fell into disfavour with the king, lost his offices, and lived in comparative poverty. Royal favour, however, smiled again on the poet, and he obtained new offices and pensions. But wearied with public life. he retired to his house at Woodstock, and here in sober age and country quiet he wrote (or rather collected) his Canterbury Tales. Most probably Chaucer died in London in a house under the shadow of the Abbey of Westminister. Here he was buried, the first of that long array of mighty poets whose bones repose in the Abbey with generations of kings, warriors, and statesmen.

The qualities which strike us most in Chaucer's works are the truth and freshness of his descriptions of nature, a profound knowledge of the human heart in the delineation of character, and an all-embracing, humanity, which makes him sympathise with all God's creatures, and takes away from his humour every taste of bitterness and sarcasm. His language is sweet and musical and at the same time vigorous and impressive. He made the English tongue capable of true poetical expression. He did more, he welded together the French and English elements and made them into

one English language for the use of literature, and all English prose-writers and poets derive their tongue

from the language of the Canterbury Tales.

Many of Chaucer's writings consist of free versions from the Latin, French, and Italian, according to the custom which made translations so prevalent in the literature of the Middle Ages. His most complete creation is the Canterbury Tales. They open with the Prologue, in which the poet tells us that about thirty persons of different sexes and of all ranks, himself among them, meet at the Tabard Inn in Southwark to make a pilgrimage to the far-famed shrine of St. Thomas à Becket at Canterbury. Chaucer gives us a full and minute description, yet in incredibly few words, of these pilgrims To shorten the way, they resolve that each person is to tell two stories, the one in going to Canterbury, the other on the homeward way. Twenty-four stories are written, two of which in prose and twenty-two in verse, most of them in the heroic metre, the ten-syllabled couplet. They are, as it were, incrusted in passages, called Prologues to the Tales, in which the pilgrims give their opinion of the stories. The subjects of the latter are mostly taken from the French and the Italian, but the Prologue, perhaps the best part, is entirely Chaucer's own work, The persons of the company are described so distinctly and vividly, that Dryden was induced to say: "I see every one of the Pilgrims in the Canterbury Tales as distinctly, as if I had supped with them". We have here a Knight and the Squire, his son, attended by their yeoman, a Prioress and several Nuns, a Doctor of Physic, a Clerk of Oxford a whole swarm of ecclesiastical persons, merchants, and tradesmen etc. Nothing can surpass the Canterbury Tales as a series of pictures of the life of the middle classes in England during the fourteenth century. They are partly romantic tales of chivalry, partly humorous stories of humble life, the latter being disfigured by very coarse humour and gross indecency. One of the finest is the story of *Palamon* and *Arcite*, related by the Knight, founded on an Italian poem of Boccaccio. The Clerk's Tale praises Woman's patience and fidelity in the heroine Griselda. A similar tendency lies in the Man of Law's Tale. Very amusing and instructive is the story the Nonne Preestes relates, how the Fox is outwitted by Chanticleer, the lord of seven hens.

It is certain that all the Canterbury Tales are not the fruit of Chaucer's old age; many were written long before, while others were added at intervals and fitted into the framework of the Prologue, the idea of which was perhaps, borrowed from the Decameron of Boccaccio.

10. The Fifteenth Century. The hundred years that followed Chaucer's death are the most barren in English literature. The influence of Chaucer lasted. and he was much imitated, but these minor poets did scarcely more than keep poetry alive. The best of them is James I., King of Scotland. When a boy, he was taken prisoner by Henry IV. and remained in England for nineteen years. Here he was educated in all the learning and polite accomplishment of the age, and appears to have carefully studied the poetry of Chaucer. Thus his poetry was of English growth. His principal poem is "The Kings Quhair" (quire or book) in which he relates the story of his love to Jane Beaufort (daughter of the Duke of Somerset), who afterwards became his wife.

Ballads, lays, fragments of romances, had been sung in England from the earliest times, and popular tales and jokes were formed into short lyric pieces, to be accompanied with music and dancing. A crowd of

minstrels sang them through city and village.

William Caxton, an honourable merchant, brought the art of printing to England, having learned it in Holland. The first book said to have been printed in England was the Game and Playe of Chesse, in 1474. The first that bears the inscription "Imprynted by me, William Caxton, at Westmynstre" is the Dictes and Sayings of Philosophers But the first English book Caxton made and finished at Cologne in 1471, was

his translation of the Recuyell of the Historyes of Troy. Caxton wrote and translated about sixty books, all

of which went through his own press.

11. The First Half of the Sixteenth Centurry. English literature now awoke, as it were, from a hundred years' sleep. In the reign of Henry VIII we find writers, both in poetry and prose, who already gave promise of the following flourishing era. Such poets are the Earl of Surrey and Sir Thomas Wyatt, the prosewriters Sir Thomas More and Roger Ascham, and the translators of the Bible William Tyndale and Miles Coverdale.

Henry Howard, Earl of Surrey (1516—1547) was the son of the Duke of Norfolk and educated at the court of Henry VIII. A gallant soldier as well as an accomplished scholar, he distinguished himself in the wars in Scotland and France. Travelling in Italy, he caught, like Chaucer, his inspiration from the great bards of this country, Petrarch receiving his greatest admiration. Returned home, he became involved in many troubles, and at last he fell under the displeasure of Henry VIII., was tried on a flimsy charge of treason, and executed in 1547.

Sir Thomas Wyatt (1503—1541) had been educated at Cambridge and, like his friend Surrey, travelled in Italy. His elegant scholarship, fine person, and remarkable skill in every manly exercise speedily won for him a brilliant reputation. He, too, had to suffer the king's displeasure and was cast into prison, but afterwards restored to the royal favour and employed on impor-

tant missions.

Those noble and illustrious friends, our first really modern poets, chose exquisite models and imitated them, and so they gave to the English language a correctness, polish, and general spirit of refinement, such as it had not known since the time of Chaucer. Surrey is moreover the first writer of English blank-verse, the tensyllabled unrhymed verse, which was afterwards introduced into the drama. Surrey used blank-verse in his translations of the Second and

Fourth Books of Virgil's Aeneid. He is also said to have written the first English Sonnet, borrowed from the Italian. Wyatt was the first polished satirist in English literature. Most of their poems being lyrical and amouros, these two chivalrous friends have been called the *Amorists*, as they introduced the amorist poetry, a series of poems on the subject of love, sonnets mingled with lyrical pieces after the manner of Petrarch.

12. Sir Thomas More (1480 — 1535), an eminent lawyer and High Chancellor under Henry VIII., was a man of amiable character, great learning, and wit. He fell, in 1533, into disfavour with the king for not having submitted to the separation from Catharine of Aragon, and two years later he was beheaded on account of his refusing to acknowledge the supremacy of the king over the Church. - More was a faithful adherent to the Catholic faith and wrote, in Latin and English, many theological treatises against the Lutheran doctrines. But his fame rests on two other works. His Life and Reign of Edward V. is the first English work deserving the name of history, but is further remarkable as being the earliest specimen of classical English prose. It is not only a list of dates, but shows how events are the necessary results of the causes underlying them, of the characters of the leading men, and the circumstances of the time. More proves a disciple of Plato whose Republic seems to have inspired him to put into words his own conception of an ideal state in his Utopia. The happy state of a newly discovered island is described in fluent Latin. The name "Utopia" means "Nowhere". The state of government is republican. The situation of the island, surrounded by rocks, renders it impregnable and furnishes the means of concentrating all endeavours to improve the welfare of the subjects. Every house in the city has a large garden, and all these houses are exchanged by lot every ten years. People are sober in this small country, taverns do not exist. Vanity is an unknown vice, so fashions never change. Peace and good-will

dominate, few laws suffice to regulate public affairs. Utopia is not a lucrative country for lawyers. Hunting and war are considered brutal, finery foolish: sun, stars, and flowers are lovelier than any jewels. The country is the El-Dorado for socialistic minds. Trade and agricultural labour are the occupations of all the inhabitants who work for no more than six hours a day of their own free will.

Thus the problems of life, society, government, and religion, awakened by the allstirring movements of the Renaissance and Reformation are embodied in the work of the classic scholar who built up his moral

ideal on Platonism and early Christianity.

Roger Ascham (1515—1568), an eminent teacher as well as a great writer, acted as classical tutor to Queen Elizabeth and filled the office of University Orator. *Toxophillus*, a sensible and pleasant book on archery, written in the form of a dialogue between a lover of study (Philologus) and a lover of archery (Toxophilus), and the *Schoolmaster*, the first important work on education in English literature, are his best works.

13. Perhaps the most important literary efforts of the time were the *English versions* of the *Bible*. William Tyndale, a young scholar of Oxford, published the Translation of the New Testament in 1525 or 1526, printed probably at Wittenberg, which fixed standard English once for all and brought it finally into every English home. About 1530 Tyndale published the Translation of the Old Testament, and five years later he died at Brussels as a martyr, strangled at the stake, and his dead body burned to ashes. Tyndale's work rests on the Hebrew and Greek texts, not on the Vulgata though he made use of translations of Erasmus and Luther.

Miles Coverdale, of the university of Cambridge, became at the end of a changeful life Bishop of Exeter. His name is imperishably associated with the story of the English Bible; for in 1535 he published a *revised edition of Tyndale's Bible* and dedicated it to the King;

this was the first printed translation of the whole Bible. It was this Bible, which edited and re-edited, as Cromwell's Bible in 1539, and again as Cranmer's Bible in 1540, was set up in every parish church in England, and got north into Scotland, to make the Lowland English more like the London English. It passed over to the Protestant settlements in Ireland. After its revisal in 1611 it went with the Puritan Fathers to New England and fixed the standard of English in America. There is no book which had so great an influence on the style of English literature and the

standard of English Prose.

14. Influences which laid the Foundation to the Elizabethan Era. In the earlier half of the sixteenth century English literature was sensibly affected by a variety of influences. The first of these was the invention of printing, by which it was possible to spread books all over England. It aided the powerful influence of the Reformation and its consequences: the enquiring, active, and ardent spirit which this great intellectual revolution created, the freedom with which religion was discussed, the dissemination of the Scriptures in the vernacular language, and the images of oriental life, added to the materials of imagination. The study of the classics increased, and frequent translations were made from the ancient Greek and Latin writers. Modern Italian and French poetry was studied in the original languages or in translations. Thus the language was enriched by many words from the classic tongues. Better models of thought and style were established, the taste for literature was ennobled and animated in all classes of society. - This was the age of discoveries, and the stories of the voyagers opened a new world to the poets, presenting to their imagination incidents and scenes, unknown before, and of the richest and most interesting kind.

It is for the first half of the sixteenth century then, that we must look for the principal causes of

the great literary era which followed.

SECOND PERIOD.

THE ELIZABETHAN ERA 1558-1649.

15. General Outline. The second Period or Elizabethan Era, as it is called, though it embraces not only the reign of Queen Elizabeth, but also that of James the First and of Charles the First, is by far the mightiest in the history of English literature. The national mind had reached its most complete energy, enthusiasm, and productiveness. The apparent suddenness of this outburst has been an object of wonder, but in reality it was prepared already in the reign of Henry the Eighth. Nor must we believe that the outburst took place immediately on the accession of Queen Elizabeth. It was preceded by a various, plentiful, but inferior literature, in which new forms of poetry and prosewriting were tried, and new veins of thought opened which were afterwards wrought out fully and splendidly. To the above influences were added under Elizabeth the military glory of England and the domination at sea, acquired in her reign, and the protection which she and her court as well as her successors bestowed upon poetry. Many of the poets were courtiers or protected by courtiers, and thus their works told with an immediate and powerful effect on the people.

The real flourish of the Elizabethan era may be said to begin about 1580, when Spenser wrote his Shepherd's Calendar, and Sidney his Arcadia and Defense of Poesie. Now the newly developed energies of national genius burst forth, under the fostering glow of political grandeur, commercial prosperity, and great social cultivation, into the most extraordinary fertility. The period is characterised by real force and originality of genius, glowing imagerie, tenderness, fancy, and passion. Notwithstanding the great influence of ancient and modern poets, especially of those of Italy, it was a truly original literature. The writers were not exposed to the fatal influence of Precedent and Authority, they were not compelled to accept without inquiry any set of models from any particular age

or country. The spirit of chivalry cast a wonderful magic around the works of this time. Chivalry indeed, as a political or social system, had ceased to exist at the period of Elizabeth, but its moral influence still existed with powerful, though diminished force. The pure, the ennobling, the heroic portion of the knightly spirit yet glowed with no decaying fervour in the hearts of such men as Raleigh and Sidney, and found a worthy voice in the sweet dignity of Spenser's song. It is this chivalrous spirit which gave to the poets the name of the *romantic* poets, especially in opposition to the so-called classicists, the Wits of Queen Anne.

The most illustrious names of the Elizabethan era are Edmund Spenser, Sir Philip Sidney, Christopher Marlowe, William Shakspere, Benjamin Jonson,

Walter Raleigh and Francis Bacon.

Spenser is the author of Faerie Queene, a chivalrous and allegorical poem in six books. - Sidney composed a collection of Sonnets, Astrophel and Stella, and the first important prose fiction: The Countess of Pembroke's Arcadia. - It was not in general versification that the poetical strength of the Elizabethan era is chiefly manifested. The Drama rose with a sudden and wonderful brilliancy (see No. 18). Marlowe may be called "the morning star" who heralded the broad sunlight shining in the immortal works of Shakspere. His best tragedy is Edward the Second. - Shakspere is particularly admirable in some of his historical dramas as Julius Caesar, Coriolanus, Richard II., Richard III., and in the great Tragedies of the Passions: Hamlet, Othello, Macbeth, King Lear, Romeo and Juliet. — The most popular play of Shakspere's contemporary and friend Jonson is the comedy: Every Man in his Humour. — Raleigh, the famous havigator, wrote the *History of the World*. — *Bacon*, Lord Chancellor of England, has given a new turn to the minds of men by his Latin work: Instauration of the Sciences. Of his English writings the Essays, treating of miscellaneous subjects, are the best known.

The revisal of the *Translation of the Bible* (s. 18) performed by eminent Greek and Hebrew Scholars, from 1604—1611, was a very important work. It has ever been reputed as a reliable translation and an excellent specimen of the language of the time. (New translation of the Bible by English and American

scholars, finished in 1881.)

16. Edmund Spenser (1553-1598) was born in London of a noble, but poor family and studied at Cambridge, where he became the friend of Gabriel Harvey, a learned young man of high rank. Having taken his degree as Master of Arts, Spenser went to the north of England, and here he began his Shepherd's Calendar, a pastoral. On his return to London he was introduced to Sir Philip Sidney, and a close friendship soon united these two great men. At Penshurst, the ancestral seat of his friend, Spenser finished his Shepherd's Calendar, (1580) which first attracted notice to his youthful genius. Sidney's uncle, Lord Leicester, procured Spenser admittance to the court and the post of Poet-Laureate to Queen Elizabeth. In 1580 he went to Ireland as secretary to Lord Grey; two years later he returned. In 1586 the Queen granted to him the estate of Kilcolman Castle near Cork, and afterwards he was appointed Clerk of the Council of Munster and Sheriff of Cork. The loss of Sidney was a heavy blow for the tender heart of the poet, who mourned over the early death of his friend in his Elegy on Astrophel. At Kilcolman, beautifully situated on the banks of the river Mulla, Spenser composed his Faerie Queene. Having read the first three cantos to Sir Walter Raleigh, who paid him a visit, he was encouraged by his new friend to accompany him to London. This voyage to England and the abode at court are poetically described in the pastoral Colin Clout's come home again, in which Raleigh figures as "the Shepherd of the Ocean". Spenser read his poem to the Queen and was honoured by her approval and presented with a pension of £ 50. The first three books of the *Fairie Queene* appeared in 1590 and had a great success.

About the same time Spenser published The Tears of the Muses. The poems Amoretti and Epithalamium are descriptive of his courtship and marriage. In 1596 he crossed again to England, to publish the fourth, fifth, and sixth book of his great work, and a year later he returned, laurelled and rejoicing, for the last time to his Irish castle. Scarcely was he settled in his home, when a furious outburst of discontent in Ireland, known under the name of Tyrone's Rebellion, broke out. The rebels surrounded Kilcolman Castle. Spenser and his wife had scarcely time to flee, the castle was burnt, an the youngest child of the poet perished in the flames. Broken-hearted and poor, he sought refuge in England, and a few months after, his death took place in London. He was buried in Westminster Abbey near the tomb of Chaucer, leaving a a wife and two sons.

Principal Works: The Faerie Queene. The Shepherd's Calendar. The Tears of the Muses. Colin Clout's come home again. Elegy on Astrophel.

Epithalamium.

The Faerie Queene is an allegorial, chivalrous poem, written in a peculiar stanza, now commonly called the Spenser or Spenserian stanza; the poet took it from the Italian ottava rima, adding a ninth line of greater length. Prince Arthur, the nominal hero of the poem, falls in love with the Fairy Queen and armed by Merlin, sets out to seek her in Fairy land. He finds her, holding her annual feast for 12 days, during which 12 adventures are achieved by 12 knights, who, allegorically, represent certain virtues. The marriage of Gloriana, the Fairy Queen, with Arthur at the intended end of the poem was to represent the union of true glory and chivalrous virtue. The original plan extended to twelve books, but we possess only six, depicting Holiness, Temperance, Chastity, Friendship, Justice, and Courtesy. Unfortunately, Spenser dulled the beauty of his poetry by interweaving with his bright allegories the history of his own time. Thus Gloriana represents Queen Elizabeth, who is extremely flattered in the poem, Prince Arthur is Leicester and at times Sidney. Duessa, a malevolent witch, represents at the same time the Church of Rome and Mary, Queen of Scots, etc. The extraordinary fancy of the poet, the beauty of the descriptions, and the harmony and music of the diction are indeed wonderful. The six books form a descending scale of merit: the first two have the fresh bloom of genius upon them, the third contains some exquisite pictures of womanhood, but in the last three books the divine fire is seen only in fitful and uncertain flashes. The first canto, by far the finest of all, relates the legend of the Red-Cross Knight (holiness); a beautiful passage in it is the adventure of Una (truth) with the Lion.

The Shepherd's Calendar is a pastoral in the Italian taste, which deeply affected the "Italianated" Elizabethan age. It contains twelve eclogues, one for every month in the year, consisting of pastoral dialogues of a plaintive and amatory character. — Mother Hubbard's Tale, also written as a pastoral, is a satire on society, on the intrigues and baseness at court. - Colin Clout's come home again and the Tears of the Muses have a particular interest, as Spenser bestows in them a poetical laurel on Shakspere. — The Epithalamium is one of the noblest Hymeneal songs in any language. — In an interesting prose-work "A View of the State of Ireland" Spenser gives us a dialogue in which that land and the character and prospects of the conquered nation are finely described, with some hints for the subjection and civilizing of that warlike race.

The name of Spenser is one of the most illustrious names of the Elizabethan Era, and never will be forgotten

That gentle bard Chosen by the Muses for their Page of State, Sweet Spenser, moving through his clouded heavens With the moon's beauty and the moon's soft pace.

17. Sir Philip Sidney (1554—1586), the last of the old knights, is an embodiment of all the graces and virtues which can adorn or enoble humanity. Having won a scholar's fame at Oxford and at Cambridge, he spent three years in Continental travels. Then he flourished at the court of Queen Elizabeth, who called him the jewel of her court and long refused to listen to his ardent wishes to go to the wars. At the countryseat of his brotherin-law, the Earl of Pembroke, whither Sidney retired during a short disgrace at court, he composed a romantic prose-fiction, which he called the Countess of Pembroke's Arcadia. Then he wrote a short, but excellent prose-work: The Defense of Poesie. — Very brief was the career of this glorious star of the Elizabethan firmament. At last his wishes were fulfilled, and he was sent to the Netherlands as Governor of Flushing. At the early age of 32, he received a mortal wound on the battle-field of Zutphen, where the generosity of his gentle heart was manifested by a touching incident. He gave up the cup of water to a dying soldier. He was carried to Arnheim, where he died three weeks after. His death excited universal sorrow, and his body was interred in St. Paul's.

Works: Arcadia. The Defense of Poesie. Astro-

phel and Stella.

Arcadia is a chivalrous romance, written in a fantastic prose, and describing scenes and sentiments which are reflections of Sidney's own chivalrous life and gentle, heroic heart. The pastoral parts are merely supplementary, interludes of shepherds dancing and reciting verses at the close of each book. The Arcadia is so full of a glowing fancy, so rich in poetic lore, that many poets have imitated its scenes, manners, and even its diction. Shakspere was an attentive reader of the Arcadia. — The Defense of Poesie created a new literature, that of criticism. It is a short treatise, written in a highly poetical style, and defends against certain opinions of the Puritans the noblest uses of poetry. — Astrophel and Stella is a collection of 180 beautiful love-sonnets.

18. **The English Drama.** The earliest form of the English drama was *the Mystery*, acted first in churches

and convents, either by the clergy themselves or under their immediate direction. Afterwards these plays were performed by the members of the townguilds, by scholars and students, on a great movable stage on wheels in the open spaces of the towns. They were often of an immense length, and profane and indecorous in the highest degree, yet the people of that time got from them their only knowledge of Bible history. Their subjects were the most striking stories of the Holy Scriptures, such as the Creation, the Fall of Man, the Deluge, the Crucifixion, and the history of the Saints. Representations of legendary stories of saints and martyrs were named Miracle Plays. The most sacred persons, not excluding the Deity, were introduced into them. Nor was the comic element forgotten: the Devil was the never-failing comic character and created the fun by which the congregation was kept awake and in good temper.

In the fifteenth century these Miracle Plays changed into the *Moralities*, in which we find persons, representing qualities, sentiments, and abstract ideas, such as Mercy, Death, Riches etc. The only scriptural character retained in them was *Satan*, who together with the *Vice* represented the humorous element. *The Marriage of Wisdom and Wit and the Cradle of Security* are the names of popular moral plays in the

reign of Henry VIII.

Soon it was found that a real human being with a human name was better able to stir the sympathy of the audience than merely allegorical personages. Historical and actual characters were, therefore, introduced, and thus a nearer advance to the real drama was made. A further transition is to be seen in the Interludes; they were short humorous pieces, to be acted in the midst of the Morality for the amusement of the people, and strongly resemble our modern farce. John Heywood (the Four P's), who lived at the court of Henry VIII., is a noted author of Interludes. The Four P's describes a contest of a Pedlar, a Palmer, a Pardoner, and a Poticary who all try to tell the

greatest lie. The prize is won by the Palmer who asserts that he never saw a woman out of patience.

Thus the two branches of the drama sprang from one and the same root. The serious portions of the miracle and moral plays form the groundwork of English tragedy, and their lighter scenes created English comedy. The Greek and Latin drama, with the refined productions of Italy and Spain, had also much

to do with the moulding of the English plays.

Ralph Royster Doyster, a picture of London life and manners, written about 1551 by Nicholas Udall, Master of Eton, is the first English comedy. It was first acted by the Eton Boys. It is divided into five acts; the plot is amusing and well constructed, and the characters are well-drawn. — Gammer Gurton's Needle, supposed to have been written about 1566 by John Still, Master of Arts and afterwards Bishop of Bath and Wells, is the next comedy in point of time. It is a piece of low rustic humour and contains a few well-sketched characters. Both these plays are written

in a long and irregularly-measured rhyme.

The earlist tragedy is Ferrex and Porrex or Gorboduc, as it first was called, composed by Thomas Sackville, afterwards Earl of Dorset, and by Thomas Norton, and perfomed in 1561 by the members of the Inner Temple. The story is taken from the Ancient British history and full of domestic hate and revenge, national bloodshed, and calamity. It is written in regular blankverse and consists of five acts, between which the story is moralized by a chorus; the chief merit of the play lies in the solemnly reflective tone of the sentiments. - Damon and Pythias by Richard Edwards, a learned member of the university of Oxford, is the first English tragedy upon a classical subject, acted before the Queen in 1566. It is inferior to Ferrex and Porrex, as tragic and comic elements were mixed in it, and it was written in rhyme.

Within the ensuing twenty years, tragedies, comedies and histories, as historical plays were called, appeared in great number, and several regular theatres were established in the metropolis for their performance. They were composed in prose, in rhyme, and in blank-verse mixed with prose and rhyme, and their subjects taken from the Greek and Latin, from the stories of the Italian novelists, and from the history of England.

A new stage of the drama may be said to begin in 1587, when Christopher Marlowe published his play of Tamburlaine, (about the time that Shakspere came to London) in which he broke through the old prejudice in favour of rhyme. He thus prepared the way for Shakspere, by establishing the use of a lofty and polished blank-verse in the English play. Next to Marlowe John Lily, Lodge, Kyd, Nash, Robert Greene and George Peele may be named as the most important forerunners of Shakspere. John Lily is the author of the celebrated didactic novel" Euphues", a story in which he fitted his thought son love, friendship, education, and religion. It is written in a very quaint fantastic style, called after the book Euphuism and very fashionable at that period. Lily makes use of frequent alliteration in his prose, also of rhyme; he likes proverbial sentences, far-fetched similes, and is altogether affected in his style. His influence was just as great on dramatic art. His employment at the court of Queen Elizabeth as an official writer of comedies, caused him to write 8 plays in the same conceited style as "Euphues". And yet Shakspere learnt from him a good deal. Beautiful snatches of songs are interspersed, the witty repartees and similes in the prose dialogues enliven the action, both innovations that Shakspere gladly adopted and carried to perfection. The dramatic writers before Shakspere and in the beginning of his career were in a great measure persons of academical education. They almost all of them began their work as actors, which circumstance made them consummate masters of what is called "stage effect", but at the same time tended to exaggerate the taste for violent declamation and passion which forms one of their evident defects. Their dramas, written in a rich and varied language,

are adorned with all the graces of classical imagery, but without a trace of pedantry or formality. The great object of these writers was *Passion*, and their works are full of the most terrible pathos; agony is piled on agony, till it becomes almost too powerful when only *read*; but the spectators in those days cared not how painfully their sympathies were awakened, provided they were moved strongly, naturally, and directly. In a word, the works of these dramatists had all the marks of a wild youth. Soon, however, they passed over to a noble and vigorous manhood. By a sudden and enormous stride, the English drama reached the magnificent creations of Shakspere within few years after the production of its earliest specimens. Already about 1595, Shakspere had risen to entire

mastery over his art.

The theatres, however, fourteen of which existed at Shakspere's time, did not keep pace with the wonderful improvement of the drama. When in 1576 the first licensed theatre was opened at Blackfriars in London, by the troop of Lord Leicester it was merely a round wooden wall or building, enclosing a space open to the day. The Globe, built for Shakspere and his fellows in 1599, was covered only over the stage. The performances took place at daylight, beginning at three o'clock. The critics and nobles were sitting in boxes or admitted on the stage, where stools were placed for their accommodation, and the pages stood behind their masters to furnish them with pipes and tobacco, which was smoked here as well as in other parts of the house; the people stood in the pit or yard. The stage, a naked room, was covered with rushes, and the curtain opened in the middle and was drawn backwards on an iron rod. Several of these curtains, placed at different intervals, supplied the place of our scenery. A board was fixed to the curtain, bearing the name of the city or country supposed, and this board was changed for another at the change of the scene. Wooden imitations of animals, towers, woods, and houses were all the scenery used. The female parts were acted by boys, no woman appearing as a performer in England until the Restoration. Mean as was the scenery of the Elizabethan theatre, the actors exhibited great splendour in their dresses, wearing in plays of all ages and countries the costume of their own time and nation,

19. Christopher Marlowe (1562-1592), who has improved and developed the infant drama of England, was the son of a shoemaker at Canterbury and received a learned education a Cambridge, where he obtained the degree of Master of Arts. At college he wrote his Tamburlaine, the success of which induced him to go to London. His life as an actor and play-writer was wild and irregular, and his death at once tragic and deplorable. At the age of thirty, he died of a wound which he received in a brawl in a low tavern.

Grandeur and force are the peculiar qualities of Marlowe, and well might Jonson admire his "mighty lines". But they are deformed by his tendency to bombastic fury of declamation, to gigantic monstrosity, and exaggeration of sentiment. He is also totally void of humour. He has left, besides miscellaneous poetry, eight tragedies, containing passages of the highest poetic excellence. The best are Edward the Second, The Life and Death of Doctor Faustus, and The Jew of Malta. Marlowe's greatest merit is that he in his Tamburlaine used a sounding and lofty blankverse, which is undoubtedly alone qualified to give full effect to dramatic sentiment. Each of his plays illustrates a ruling passion in its growth, its power, and its extremes. Tamburlaine depicts the desire of universal empire, the Jew of Malta the passions of hatred and of love of money, embodied in the common type of the Jewish character as it appeared to the popular imagination of the 16 th century. "The tragical history of the life and death of Doctor Faustus" paints ambition in its most outrageous form, the struggle and failure of man to possess all knowledge and all pleasures without toil and without law. -- "The troublesome raigne and lamentable death of Edward the Second" delineates the misery of weakness and the agony of a king's ruin. The last is Marlowe's best work, and contains many passages of the deepest pathos, especially in the scene in which the unhappy king is forced to abdicate his crown.

20. William Skakspere (1564-1616). Little is known of the life of this wonderful man, whose modesty seems to have been as great as his genius. He was born in Stratford-on-Avon, on the 23 d of April, as the son of John Shakspere and Mary Arden. His father was most probably a dealer in wool, or a glover, and at one time he had been in flourishing circumstances, possessing property both in land and houses and occupying the office of high-bailiff, but gradually he sank into great distress. It is alleged that a course in the grammar school of his native town was all the regular education William Shakspere ever received. He knew, as Jonson tells us, little Latin and less Greek. but his works display a great amount of knowledge and learning, though we do not know how he acquired it. What his occupation was in the first years after his leaving school, cannot be ascertained. Perhaps he helped his father in his business, or he was a schoolmaster in the country, or more likely he was employed as clerk to some country attorney. His life at that time seems not to have been free from youthful faults. At the age of eighteen, in 1582, he married Ann Hathaway, the daughter of a farmer at Shottery near Stratford, she was seven years older than himself. His earliest poems, Venus and Adonis and the Rape of Lucrece were written during his residence at Stratford. In 1586 or 87 he left his home, his wife, and three children and went to London, probably called by his relation Robert Greene, and became an actor and adapter of plays for the Blackfriars theatre, and soon he began to compose his own dramas. The first are said to have been Love's Labour Lost, Henry VI. and Two Gentlemen of Verona.

Whatever his circumstances may have been in the first time of his residence in London, he very soon became prosperous and even wealthy. Already in 1589 he was able to buy a share in the Blackfriars Theatre, and from that time his fame and good fortune grew rapidly. His dramas became known and appreciated, and he was favoured by the generous praises of Spenser in his "Tears of the Muses", in which we already find the epithet "Gentle", which at a later date almost always accompanies the name of our great and amiable dramatist. His poems Venus and Adonis and Lucrece were now printed and met with great success. Spenser gave another proof of his admiration in "Colin Clout's come home again". - Shakspere became a partner of the Globe Theatre, in which most of his dramas were performed. The Queen honoured him with personal notice and favour, and England's poets and most chivalrous nobles were his friends. The Earls of Essex and of Southampton W Herbert, Lord Pembroke.) His acting is said to have been "respectable". The Ghost in "Hamlet" and Adam in "As You Like it" belonged to his parts. It is supposed that he left the stage finally in 1604, and remained in London as a manager and dramatic author. He possessed a house in Southwark, near the Globe Theatre, and already in 1597 he had purchased a large and pleasant house in Stratford, called New Place, which he repaired and ornamented for bis future residence. He brought his parents home to dwell there, and here his family was comfortably established. During his whole residence in London he paid annual visits to his native town, and continued purchasing property near his country home. Having made a comfortable fortune, he left London, probably in 1612, and retired to Stratford, where he passed his last years. Othello, The Tempest, and What You Will are supposed to have been his last dramas, all of which were written in the interval between his arrival in London and the year 1611. His excellent Sonnets, some of which existed already in 1598, were all printed together for the first time in 1609. Shakspere seems to have exceedingly envoyed the quiet which was his portion within the walls of New-Place.

was never forgotten by the friends his genius had secured. King James I. honoured him as Queen Elizabeth had done, Lord Southampton styles him in a letter "my special friend", and often the poets and wits of London came to see him in his quiet home. which he occasionally left to visit the metropolis. His character was, as we learn from the concurrent testimony of his age, equal to his genius, and the epithets "gentle Shakspere", and "the sweet swan of Avon" prove that he was worthy of love as well as of renown. Only for a few years he was allowed to enjoy his calm and happy life at Stratford. In 1616 he was seized with his last and fatal illness, and on his birthday, April 23 d, he expired, aged 52, having secured, during his comparatively short life, an eternity of fame. He was buried with his ancestors in the chancel of the great church of Stratford, and in a niche above his tomb a mural monument was raised to his memory, the most interesting part of which is a bust of the poet. Immediately below it there is a Latin distich, and on a tablet underneath an English inscription. On the grave-stone in the pavement are some lines, ascribed to his own pen:

> Good frend, for Jesus' sake forbeare To digg the dust encloased heare. Bleste be ye man yth spares these stones. And curst be he y't moves my bones.

Another monument was erected in his honour in Westminister Abbey, 1741, under the direction of Pope.

Ann Hathaway survived her illistrious husband seven years; his only son Hamnet had gone to his gave before him, and all the descendants of William Shakspere, the offspring of his daugthers Judith and Suzanna, disappeared from the face of the earth long before the close of the century in wich this great poet died.

The greatest peculiarities of the genius of Shakpere are his *creative power of conceiving and depicting* character, his sublime imagination, and his sway over the language. He possessed an intuitive and instantaneous certainty with which he threw himself, so to say, into a character, and perceived all the limits of its personality. In none of the persons of his dramas is anything of their author to be seen. Every one speaks and acts for himself and as he ought to speak and act. Even where the character is a supernatural being, it is as natural in its own way as any other person in the play. We seem to perceive depth beyond depth of personal identity or individuality, losing itself in the unfathomed abysses of the heart of Man. Shakspere's dramas are in reality expressions of the passions, not descriptions of them. Where this wonderful creator gained the knowledge of human nature and experience of human motives which has presented him to posterity rather as something divine than as a mere mortal artist, it is impossible to learn. — His inexhaustible imagination is of the same powerful kind as his conception of character and passion, embracing the sweetest and loveliest scenes and the most pathetic and terrific. -

In his conception of Woman he is not surpassed by any poet ancient or modern, Goethe alone is his equal and creations, such as Portia, Desdemona, Ophelia, Cordelia, Viola, Imogen, Miranda, Perdita are the sweetest homage paid to the sex.

In his style he is most natural and unforced, yet there is no author whose words are either so musical in their arrangement, so striking and picturesque in themselves, or contain so many thoughts. Many of his epithets and single phrases have become part of the familiar language of the people.

And his humour! how witty and genial, how sunny and catching. "His laughter seems to pour from him like floods" says Carlyle, "and he is like sunshine on the deep sea".

But his diction has been justly censured for the frequent use of puns and verbal quibbles, where they are quite out of place.

It is his inheritance from Lily, and a tribute paid to the habits of the time. In the comic scenes the jests are often coarse, but the typical audience prized them dearly, and the poet had to make allowance for this coarseness of taste. Besides, he dropped the custom when his genius had gained unlimited sway. His last fool is Lear's faithful servant, and his foolery is but an outward guise to conceal his wisdom and

greatness of soul.

He drew the materials for his works from the same sources as the other dramatists of his own age. namely from the more striking parts of ancient and modern history and the stories supplied by the Italian novelists; he also made copious use of the older dramatists. The development of the fable is generally conducted with a natural, yet unrestrained coherence. Sometimes, it is true, the events are hurried towards the close of the drama, and the knot of intrigue is cut with violence and improbability. But this defect is principally observable in those plays which must be assigned to the early period of his career. In many of his greatest works, the dramatic complexity is as skilfully and completely resolved as the catastrophe is morally complete. King Lear and Othello are miracles of consummate constructive skill. — In Shakspere's works the various excellencies of the art are so wonderfully mingled, that it is seldom easy to quote one passage as particularly beautiful for imagery, for grand declamation, for wit, for humour, and so on; but a few of them are so excellent, so really pure gems, that they retain all their lustre even when read separately. Such are: The speech of Antony over the body of Julius Caesar, the narration of Othello how he won Desdemona's affections, the soliloquy of Hamlet on suicide, the soliloquy of Macbeth before the murder of King Duncan, the comments on the three caskets, and Portia's plea for mercy. The introductions of short lyrical pieces into his plays is very attractive. Some of them are characteristic of the person who sings them, like Desdemona's "Willow" and Ophelia's

wild snatches. The sweet carols in "As you like it" and "A Midsummer Night's Dream" resemble pretty blossoms strewn over all the piece.

Shakspere has left thirty-seven plays, classed as

tragedies, comedies, and historical plays.

His career of dramatic authorship is generally divided into four periods though we have no certain clue to the exact time when any play was written. They were written for a particular theatre, and remained the property of the stage. The manuscripts were reserved to prevent their being acted by rival theatres. Copies had been surrepticiously obtained from players and published, naturally in a very incorrect state. The 1st reliable complete edition was not issued until 1623, seven years after the poet's death.

The dramas of the 1st period are supposed to be the following: Love's Labour Lost. The Comedy of Errors. Historical Plays of Henry VI., Richard III., Richard II., Romeo and Juliet. A Midsummer Night's

Dream, The Merchant of Venice.

The 2nd period comprises: King John, Henry IV., Henry V., The Taming of the Shrew, The Merry Wives of Windsor. Much ado about Nothing. As you like

it. Twelfth Night.

The writings of the 3nd period are remarkable for their pessimistic tone and the views of life expressed in them, signs of bitter experiences and deep affliction of soul the poet had undergone. They are: All's well that ends well, Measure for Measure, Julius Caesar, Hamlet, Othello, Macbeth, King Lear, Antony and Cleopatra, Coriolanus.

That he regained serenity of mind and confidence in man we see in the plays of his 4th period: Cymbeline, The Winter's Tale, The Tempest, Henry VIII.

Twelve of them may be regarded as the finest specimens of his genius: the tragedies of the Passion Macbeth, King Lear, Hamlet, Othello, Romeo and Juliet, the comedies The Midsummer Night's Dream, As You Like It, the Merchant of Venice, the historical plays Richard III., Richard III., Coriolanus, Julius Caesar.

In Macbeth, driven by his own desire and by the encouragement of his wife to the murder of the king, Shakspere depicts ambition. — In King Lear he delineates in powerful and shocking touches the terrible misery which the ingratitude of degenerated children brings upon the head of an unhappy father. — Hamlet, Prince of Denmark, who after long hesitation and reflection revenges the death of his father on the murderer, is the embodiment of irresolution. — Othello gives an unsurpassed portraiture of jealousy, which, nourished by false suggestions, leads the Moor to the assassination of his virtuous wife Desdemona. Romeo and Juliet, both finding their death by a fatal error, is the tragedy of love, and paints at the same time the terrible consequences of a passionate hatred between two families. —

Many of Shakspere's plays are founded on classical history, and of this class the most remarkable are *Julius Caesar*, *Coriolanus*, and *Antony and Cleopatra*. Notwithstanding some singular anachronisms, the spirit and tone of thought of the antique world is most

admirably seized.

The dramas taken from English history are: King John, Richard II., Henry IV. (two plays), Henry V., Henry VI. (three plays), Richard III., and Henry VIII. — In King John we have the misfortunes and the end of John Lackland. In Richard II., perhaps suggested by Marlowe's Edward II., we see the dawn of the bloody eventful time of the civil wars, raging in England in the fifteenth century. Henry IV. contains the reign of Richard's cunning successor and the wild life of young Prince Henry, whose nobility of soul is rendered more conspicuous by the contrast with his companions, among whom Sir John Falstaff is the unrivalled model of comic. The evil deeds of Henry IV. are not quite expiated by the short life of his generous and heroic son Henry V., whose conquests in France are depicted in the drama. Revenge strikes the head of the good-natured, weak Henry VI., whose reign or rather life comprises three plays, in which

the Wars of the White and the Red Rose are described. The house of York (the white rose) gains the victory over the house of Lancaster, but from the former springs the monster *Richard III.*, who revenges their bad actions on his own relations. Now the time of violence and rude force is vanishing, and in *Henry VIII.* Shakspere salutes the dawn of a new and better time; in this drama he has erected a beautiful monument to his adored Queen Elizabeth in the speech of Bishop Cranmer at the baptism of the royal infant.

Besides his dramas, Shakspere has composed some other poems. *Venus and Adonis*, and *Lucrece*, the works of his youth and dedicated to the Earl of Southampton, are characterised by fertility of thought and a great sweetness of rhythm and metre, but artificial and full of crowded imagery. Two smaller poems *The Lover's Complaint*, and *The Passionate Pilgrim* have no greater value. But his **Sonnets**, 154 in number, are exquisite. The bulk of them is addressed to his friend William

Herbert, Earl of Pembroke.

It is only in these that any indication of his own life's story is to be found. There are revealed the vibrations of his soul, the sorrows, deceptions, and silent struggles he had to fight in life's rough battle, the bliss and despair of love, (N. 28) and the pure happiness of true friendship. They are confessions in the full meaning of the word and rank among the gems of lyrical English poetry on account of their subjects, classic form, and melodious tone.

No writer ever so perfectly represented the entire genius of his country; hence probably he is so especially the idol of the people, so completely identified with their modes of thought and feeling. This national pride in their greatest bard is beautifully expressed in

the following lines of Samuel Johnson.

When Learning's triumph o'er his barbarous foes First reared the stage, immortal Shakspere rose. Each change of many-coloured life he drew; Exhausted worlds, and then imagined new; Existence saw him spurn her bounded reign, And panting Time toiled after him in vain.

21. Benjamin Jonson (1574-1637) was born in London. His father, a clergyman, having died very early, the widow married a bricklayer, and young Ben was taken from his studies at Westminster School and forced to work with his stepfather. Soon he ran away and entered the army in Flanders, where he served with distinguished bravery. Returning to England, he studied at Cambridge. In his 20th year we find him married, and now he went to London and adopted the stage for his profession. As an actor he is said to have completely failed. So he began to write for the theatre by repairing and adapting older plays, at the same time continuing his studies with such an admirable perseverance and industry, that he became one of the most learned men of his time. In 1598 he sprang at once into fame by the production of his well-known comedy: Every Man in his Humour, brought out at the Globe Theatre by the influence of Shakspere, who acted a principal part in it. From this time Ionson occupied a position at the very head of the dramatists of the age, and the greatest men of the day, Shakspere among them, became his friends. He was appointed Poet-Laureate and commissioned with the dramatic entertainments called Masques. These were made for a festive occasion, with a reference to the persons present. Theirpersonages were allegorical and mythological, and they consisted of dialogues, music, singing, and dancing. The actors were the noblemen themselves, and the scenery was as varied and splendid as the scenery of the theatres was unchanging and poor. From 1625 Jonson's health began to decline and he was reduced to great poverty. In 1637 he died and was buried in an upright posture in Westminster Abbey. A square, time-worn stone, bearing the words:" O rare Ben Jonson", marks the spot where the great dramatist lies buried.

The works of Jonson, numbering in all about fifty, may be classed under four heads: his tragedies, cold and classical; his comedies, full of the coloured fire of real life and abounding in varieties of character;

his masques and interludes, forming the bulk of his writings, and his finely written prose-notes, containing some good criticism upon Bacon and other men of literary renown. His dramatical works contain many beautiful lyric songs. The principal tragedis are Catiline and Sejanus. — Every Man in his Humour and Volpone the Fox are his finest comedies, and an unfinished pastoral The Sad Shepherd gives an imagi-

natively adorned picture of rustic life.

22. Sir Walter Raleigh 1552-1618), distinguished as a poet, an historian, a statesman, a courtier, a navigator, and a soldier, was born in Devonshire and studied at Oxford and Cambridge. He took part in the wars in France and Spain, served with an almost incredible bravery and military talent in Ireland during the Rebellion of the Earl of Desmonds, and conducted several nautical expeditions to North-America (Virginia) and to South-America, where he explored the Orinoco and its neighbouring shores. He stood high in favour with Queen Elizabeth, who made him a knight and Seneschall of Cornwall, and conferred on him a grant of 12000 acres of Irish land. With the accession of lames I. his fortune changed. He was, with apparent injustice, condemned for high treason and put into the Tower, where he remained about 13 years. Here he wrote his great book: A History of the World. At last he was set free and appointed commander of an expedition to South-America, in which he failed, and he was now executed upon the old charge of treason, He showed, in meeting death, the same fortitude and courage which he testified through life. - Raleigh's great work A History of the World opens with the Creation and closes with the second Macedonian war about 168 before Christ. It is written with a fine and poetic eloquence, and the narration is often uncommonly spirited. Melancholy thought and profound reflection pervade this great book. — Raleigh wrote many other works, most of them descriptive of his travels; we mention his Cruise of Guiana. In his youth he cultivated poetry with

such success, that Spenser called him "the Summer's

Nightingale."

23. Francis Bacon (1561 — 1626) was born in London as the son of Sir Nicholas Bacon, a distinguished lawyer and Lord Keeper of the Privy Seal in the reign of Oueen Elizabeth. Even as a mere child, his uncommon quickness of parts was remarkable, and he was sent, while yet a boy of 13, to the university of Cambridge. After three years he went abroad and travelled in France, where he collected materials for his maiden work: Of the State of Europe, Recalled to England by his father's sudden death, he devoted himself to the study of the law and passed rapidly through the inferior dignities of the law and of the state. He became Queen's Counsel, member of Parliament, and the lawyer of the Earl of Essex, who bestowed on him the beautiful estate of Twickenham Park. It was during these years that he wrote the celebrated Essays, which form his chief English work. James I. made him a knight and advanced him in his dignities. In 1605 Bacon published an English treatise "On the Advancement of Learning" containing the outline of his whole phiosophical system. In 1618 he rose to the highest place an English subject can attain: being appointed Lord High Chancellor of England with the title of Baron Verulam, which rank he afterwards exchanged for the still more exalted style of Viscount of St. Albans. For three years he held the seals as Chancellor, and great was the splendour of his life. His magnificent work Novum Organum, in Latin, appeared at this time. In 1621 Bacon was formally accused before Parliament of having taken bribes, and he claimed himself guilty in a profession written with his own hand. He was deprived by Parliament of his office and sentenced to pay a fine of £ 40,000 and to lie in the Tower during the King's pleasure. James remitted the fine and set the fallen statesman at liberty two days later. Bacon retired to his estate of Gorhambury, devoting the rest of his life to his grand speculations and experiments. He died, deeply in debt, and it is singular enough that the death of this great philosopher should be caused by a cold caught in performing a physical experiment.

Works: Essays. The New Atlantis. The Instauration of the Sciences.

In the 58 Essays or Councils Civil and Moral Bacon wrote down his thoughts on man and nature, on life and death, on religion, on policy, on learning, and art They contain much wisdom, novelty, and profound contemplation, the novelty and depth of his reflection often receiving a strong relief from the triteness of the subject. The style is ornamental and poetical, yet never wanting in clearness. — The New Atlantis is an unfinished philosophical work of fiction and distinguished by a copious and easy-flowing vein of invention. — Bacon's great philosophical work, which has procured him the name of "The Father of Modern Philosophy", is magnificent, but not complete. The Proficience and Advancement of Learning, published in 1605, in English, but then enlarged and translated into Latin, and the Novum Organum, published in Latin in 1620, form one work, under the title of the Instauration of the Sciences. Of four subsequent portions which he intended to write we possess only a few chapters. Bacon is the first to employ the inductive method for scientific researches.

24. The Decay of Literature which is already seen in the dramatic works of Beaumont and Fletcher and others soon extended to the other branches of poetry. When the whole country was divided into two parties, the Royalists and the Puritans, (Cavaliers and Roundheads) this sinking of literature became more visible. The poetry of the Cavaliers, chiefly lyric, isconceited, graceful, elegant, and stained with immorality and vice. The Roundheads were altogether enemies to worldly poetry, which they condemned as sinful. Moreover, the time of the Civil War which closes the Elizabethan Era was too full of hatred and bloodshed to be prolific in any but controversial writings.

25. Supplementary List to the Second Period.

Robert Herrick: *Hesperides*, containing worldly poetry, and *Noble Numbers*, religious poems. His force lies in hundreds of short lyrical poems of great melody, sweetness, and grace. England has not his equal in this kind of literature until Moore and Shelley appeared. Pieces like: To Julia, To Anthea, To the Western Wind are gems.

Francis Quarles: Divine Emblems, a collection of serious poems, and Enchiridion, containing moral and political observations

in prose.

Francis Beaumont and John Fletcher wrote in conjunction about 52 dramas: Boadicea, Philaster, The Maid's Tragedy, tragedies: Rule a Wife and Have a Wife, a comedy.

Philip Massinger: A New Way to Pay old Debts, a comedy. George Chapman, the first translator of Homer. All Fools, Widow's Jears, and Eastward Hoe, comedies.

John Webster: The Duchess of Malfy, a tragedy. The White Devil.

James Shirley: The Gamester, a comedy.

John Ford: The Brother and Sister, a tragedy. Perkin Warbeck. one of the best historical plays after Skakspere.

THIRD PERIOD.

THE TIME OF TRANSITION 1649—1700.

26. **General Outline.** This period may be called the Age of *Transition*, as the force, passion, and originality of the Elizabethan Era were now in the process of being exchanged for the artificial smoothness and cold elegance of the Frenchified School, which reigned in the eighteenth century. During the stormy interval of the Republic, men were too much occupied with graver and more pressing interests to cultivate literature with great ardour or success. The stage was suppressed, the theatre closed. The productions of this epoch are mostly written with a specific and temporary purpose.

A great change took place at the Restoration. Charles II. and his adherents brought from their abode in France a taste for the artificial and formal French

literature, and from this epoch we must date the commencement of the long influence exerted on English life by French manners and modes of thinking. The court and society of the metropolis being exceedingly corrupt and profligate, a deeply seated taint of immorality was now communicated to the social intercourse as well as to the literature of the times. The greatest epic poet of England, John Milton, stands alone in dignified solitude on his sunny height, unstained by the vices of the age. His sublime Paradise Lost, a poem in blank-verse on the subject of the Fail of Man, was published in 1667, - Next to Milton, though deeply tinged with the stains of his time, stands John Dryden, whose real sphere was satiric, didactic, and lyric poetry. His Absalom and Achitophel is the foremost English satire; his best known lyric is the Ode for St. Cecilia's Day. -Samuel Butler is the author of Sir Hudibras, the best burlesque poem in the language, in which he ridiculed the Puritans.

At the restoration of the monarchy, the theatre was also restored with new lustre thought less decency. Female players, a better scenery, and other improvements were introduced. The comedies are full of shameless language (comedy of manners or intrigue). William Wycherley is the best comic dramatist, whose plays, indecent and immoral, were long popular, but are now forgotten. - The tragedies were an artificial and exaggerated imitation of the French tragedies by Corneille and Racine. The three unities and rhyme were adopted instead of the blank-verse. But these heroic or rhyming plays were, in 1617, exposed to so much ridicule by a farce, entitled the Rehearsal, whose chief author was the Duke of Buckingham, that they disappeared from the stage. The only tragic dramatist who comes near to the force and pathos of the Elizabethan dramatists is Thomas Otway whose Venice Preserved is still acted.

The prose-writings of this period bear a higher character; possessing much of the nervous force and

originality of the preceding era, they make a nearer approach to elegance and choice in the arrangement of words. The most popular prose-work of this time is John Bunyan's The Pilgrim's Progress, the best allegory in the English language. — Edward Hyde. Earl of Clarendon, and Gilbert Burnet are the greatest historians of this period. — Clarendon wrote A History of the Rebellion. — Burnet, Bishop of Salisbury, composed A History of my own times, giving an outline of all the events that took place from the Civil War to the year 1713, and A History of the Reformation of the Church of England. — John Locke, whose chief work is entitled Essay on Human Understanding, is a prominent writer in philosophical dissertation. — Physical science was cultivated at that time with great success, and here it may be proper to mention Sir Isaac Newton, the great natural philosopher, though his works are mostly written in Latin; the title of his principal work means in English: Mathematical Principles of Natural Philosophy.

Two ladis may be named as the first novelists: *Aphra Behn* and *Mary Manly*, who wrote comic novels, in imitation of the French "roman comique", created by Scarron. The tales of these ladies are lively and humorous, but $de \varepsilon ply$ tinged with the profligacy of

the age.

27. **John Milton** (1608—1674) is the greatest epic poet of England. His father was a London scrivener and gave the greatest attention to his son's education. Milton attended St. Paul's School, and, in 1624, proceeded to Cambridge, where he, already a prodigy in learning, began his literary career. Among other beautiful poems he composed his fine *Ode on the Nativity*. Having taken his degree as Master of Arts, he went to his father's cottage at Horton. Here he spent five quiet years, reading the Greek and Latin classics and studying mathematics and music. The five poems *L'Allegro*, the description of a mirthful man, *Il Penseroso*, that of a solitary melancholy man; *Lycidas*, an elegy in the form of a pastoral on the death of Milton's college

friend King, and two masks, Comus and Arcades, were composed in this time. In 1637 he went on his Continental tour, travelling especially in Italy, where he saw some of the most distinguished men of this country (Galileo). The Italian Sonnets are the fruits of this journey. The breaking out of the Civil War in 1639 called him home, and now his whole life changed. For twenty years his muse was all but silent; only the English Sonnets, most of which belong to this time, prove that the poetic fire had not died. Milton was a zealous Republican and adherent of Cromwell, and he immediately took a prominent part in the political and theological controversies of the time. The next ten years were filled with the toil of a teacher's life and the composition of many prose-works on behalf of the Commonwealth and on other subjects. The Areopagitica, (1644) a speech for unlicensed printing, is the best of them. Another pamphlet The Tenure of Kings and Magistrates, (1649) in which Milton argued the lawfulness of the execution of Charles I., excited such admiration, that the office of Foreign or Latin Secretary was bestowed on the author. Thus a new era in Milton's life was opened. He continued to devote his pen to the service of the Commonwealth. In reply to "Eikon Basilike" (the royal image), published by the Royalists, he wrote his Eikonoclastes (image-breaker) and his two great Latin works Defences for the People of England, again defending the execution of the king. In 1652 two great afflictions fell upon Milton: he lost his wife (Mary Powell) and became totally blind. However, he kept his office with the assistance of his colleague, Andrew Marvell, a friend and brother-poet. In 1656 he married Catherine Woodcock, but the happiness he now felt was of short duration, for before the second year of this union had come to an end, the poet was again left wifeless. In the last year of the Protector's life Milton began his Paradise Lost, the subject of which had already been chosen in Italy. But the death of Cromwell threw him back into politics. In his last

pamphlet Ready and easy way to establish a free Commonwealth, written when the return of the Stuarts was already certain, he strongly argued in favour of the republic. The Restoration exposed him to considerable danger, but at last Charles II. was persuaded to include his name in a general amnesty. He lost his office, and the Eikonoclastes and Defences were burned by the executioner, but he was allowed to settle down in safe obscurity. In 1662 he contracted a third marriage with Elizabeth Minshall, who tended his declining years with solicitous affection. It was now that he returned to Paradise Lost, which was finished at the end of 1665 and published in 1667. "This man beats us all and the classics", wrote Dryden after having read it. Milton's last works were Paradise Regained, a History of England, which has no great value, and Samson Agonistes, a drama. After long suffering of the gout, this sublime poet and pure and lofty man closed his life peacefully and was buried in the church of St. Giles, beside his father. A monument was erected in his honour in Westminster Abbey.

Principal Works: Ode on the Nativity. L'Allegro. Il Penseroso. Comus. Sonnets. Paradise Lost. Paradise Regained. Samson Agonistes.

Sublimity is the prominent characteristic of Milton's poetry, especially in *Paradise Lost*. The majesty of an etherial and pure character was joined to the greatness of the artist and the enthusiasm of the poet. A lofty and natural pathos, perfect delineation of character, an extensive fancy, vividness of description, a great amount of learning, are blended in this wonderful poem. The versification in Paradise Lost, though occasionally harsh and affected, has the effect of a fine piece of music and is superior in harmony and variety to all other blank-verse. Its subject was not chosen rashly or with haste. Milton had long had the intention of writing the story of King Arthur or some other British hero. But with growing years and wisdom he rejected this idea and resolved to sing

Of Man's first disobedience and the fruit Of that forbidden tree whose mortal breath Brought death into the world and all our woe.

The first rough sketches of the poem were written in the form of a tragedy, but Milton soon abandoned the dramatic form for the epic and wrote his sublime work in blank-verse, the first considerable specimen of that kind of poetry apart from the drama. The poem, divided into twelve cantos, has some resemblance to Caedmon's Paraphrase which was discovered in 1655, and Milton has perhaps purposely imitated it. Considerable portions of Paradise Lost describe scenes and events above this world, and in them the poet may be said to have fallen short of his design. His heaven is only a more magnificent kind of earth, and his most exalted supernatural beings only a nobler order of man. Also the numerous comparisons and allusions to mythology and antiquity have been felt as a defect, being quite out of place in this religious epic.

The poem opens with an invocation to the Spirit of God, that the poet may be raised to the height of his great subject. Then we are introduced to Hell, where the rebel angels awake after their fall from Heaven, and Satan in a beautiful speech tries to rouse them from their torpor and strengthen their courage. The second book is occupied with their debates how best to carry on the war with God, and they resolve to tempt newly-created man to thwart the designs of the Creator. Satan goes forth to the work, and Sin, who with her son Death guards the gates of Hell, lets him out into the Chaos. The conception of Satan, a character full of majestic dread, and the terrible impersonations of Sin and Death belong to the finest efforts of Milton's genius. The third book begins with the sad, but beautiful lament of the poet upon his blindness. He solemnly invokes the illuminating affluence of celestial light, that his mind may be effectually purged from all that is dark and impure, before he leads us to Heaven. Here are discussed the crafty

designs of Satan, and the Son, in order to turn them

to the glory of the Creator, offers Himself a ransom for man. In the meantime Satan arrives on the earth. In the fourth book Eden is described and Adam and Eve, beautiful ideal creatures, in their innocent, happy life. Eve's remembrances of her first awaking to life is a fine passage of this canto. In the fifth book God hears the prayers of men with mercy and sends down Raphael to warn them of the coming danger; and in the fifth, the sixth, and the seventh book, Raphael relates, at the request of Adam, the whole story of the rebellion of the angels, the war in Heaven, ending with the defeat of Satan and his adherents, and the creation of the world. In the eighth book Adam tells the angel his own recollections, and Raphael departs. The *ninth book* is taken up with the fall of man. Eve listens to the cunning solicitations of Satan, who approaches her in the form of a serpent, and both Eve and Adam eat of the forbidden fruit. The tenth book contains the punishment. Satan returns triumphantly fo Hell, but his exultation suddenly vanishes under the first stroke of his doom: he is, with all his followers, transformed into a serpent for some days every year; this second degradation of Satan is one of the finest parts of the poem. The curse of labour is laid on Adam and that of child-bearing on guilty Eve. In the eleventh book Adam and Eve repent of their sin and fervently and humbly pray for God's forgiveness. God graciously accepts their repentance, and Michael is sent down to expel them from Eden, but to comfort them at the same time. Michael shows Adam in a vision the future world. The vision is continued in the twelfth book, ending in the redemption of Man by Christ, and thus comforted, the sinning pair leave hand in hand the seat of their happy innocence, now guarded by the sword of the angels.

Paradise Regained is a shorter epic in four books, describing in most expressive verse the temptation of our Saviour in the desert and his triumph over Satan: the characters are fewer, the incidents less varied, and the story less dramatic. — Samson Agonistes is a drama,

after the Greek model, with a chorus taking part in the dialogue. Samson in his blindness is described, he is called on to amuse the Philistines by his skill and strength, and overthrows them in the end, dying himself in the revenge. Samson represents the fall and the final triumph of the Puritan cause.

Milton's prose-works refer to subjects of temporary interest and display his stern and inflexible principles; both in regard to religion and to civil government, but they are most impressive pieces of eloquence.

28. John Dryden (1631—1700) was the son of a Puritan clergyman in Northamptonshire and received a good education in Westminster School and at Cambridge. His first poetical efforts were devoted to the praise of the Protector, and his Heroic Stanzas on the death of Cromwell number among his finest poems. But at the Restoration he turned a royalist and saluted the return of Charles II. in his Astrea redux. The stage being at that time the most lucrative field for literary ambition, Dryden began to write dramas, which he continued, with little interruption, during his whole life. But the genius of this great poet was essentially undramatic; his tragedies, many of which written in rhyme, are beautifully versified, but weak imitations of the French tragedies, and his comedies contain little wit and humour, but coarse, unblushing profligacy. The publication of Annus Mirabilis (the Year of Wonders), in 1667, immediately placed Dryden in the first rank of the poets of his time. In 1670 he was appointed Poet-Laureate and historiographer to the King, and found himself in prospering and flourishing circumstances, but he soon became involved in controversies and squabbles with other literary men, which greatly embittered his life, though we owe to them several of the finest satiric productions of his muse. His best satire, Absalom and Achitophel, appeared in 1681. Mac Flecknoe is another satire, hurled at the head of Shadwell, a rival poet. The poem Religio Laici defends in majestic verse the Church of England against the Dissenters, but at the same

time shows the poet's mind involved in religious doubts. These ended in Dryden's conversion to the Catholic church. A that time such a change was the high-way to royal favour, and in consequence his conversion was attributed to motives of interest. In a beautiful allegory The Hind and the Panther he attempted to justify it. Both poems show his extraordinary power of reasoning in rhyme. After the Revolution, when William and Mary ascended the throne in 1689, our poet lost his office, and Shadwell, a wretched scribbler, became Poet-Laureate in his place. Dryden was now comparatively poor and depended for daily bread almost entirely on his pen, but remained till his death the literary lion of the day, and his great powers seemed to acquire new vigour and activity with the declining years. His finest lyric Ode for St. Čecilia's Day belongs to this time. His last important works were a translation of Virgil, in which he failed, and the composition of his Fables. Dryden died after a short illnes, having reigned, from Milton's death till his own, as the undisputed king of the poets, Glorious John, and was buried with great pomp in Westminster Abbey.

Dryden is the first of the new school of poetry as Milton is the last of the old. He was a man of high endowments and possessed a vigorous and excursive imagination, a great power of delineating character, and a sound, varied, often majestic versification. But he was condemned to labour for a corrupt generation and accordingly to write licentiously. Most of his faults sprung from French influence. He often mingled firm and strong English sense with tinselscraps of French, and used a cold glittering mannerism instead of natural language. So he receives from posterity hardly any higher fame than that of having improved our prose-style and versification. Most of his poems are written in the heroic ten-syllabled line. His prose-works, consisting chiefly in dedications and critical prefaces, are brilliant and polished articles on various topics of literature and art. His Essav on Dramatic Poesv is constructed, with much liveliness in the form of a dialogue, and the main business of the conversation is a comparison between the English and the French drama.

Principal Works: Heroic Stanzas. Astrea Redux. Annus Mirabilis. Religio Laici. The Hind and the Panther: Absalom and Achitophel. Mac Flecknoe.

Fables. Ode for St. Cecilia's Day.

In the Annus Mirabilis (Year of Wonders) Dryden celebrates, with great animation, the memorable events of the year 1666. — The Hind and the Panther is an allegory, full of poetical and satirical force. The principal doctrines of religious politics are here discussed by animals. "A milk white Hind, immortal and unchanged" represents the Catholic Church, while in the Panther the Church of England is depicted. - Absalom and Achitophel is a political satire, directed against the Duke of Monmouth and his party, the Whigs. Old Testament names, borrowed from David's day, denote the leading men of the corrupted English court. The force and variety of the admirably drawn characters have made this poem the foremost English satire. — Mac Flecknoe is a personal satire against his successor in the laureateship, Shadwell. It is a kind of mock-heroic allegory and admirable for its boldness and vivacity. - The Fables are a collection of narrative and romantic poems, chiefly modernised from Chaucer, or versified from Boccaccio. Dryden has the merit of having opened, by these fables, the rich source of poetry concealed in Chaucer. Unfortunately these fine poems are often stained with licentiousness. — The Ode for St. Cecilia's Day, generally known as Alexander's Feast, continues to be a favourite song. It depicts the power of music, most happily illustrated in the succession of different passions and sentiments, which the harper Timotheus excites by playing and singing, in the mind of Alexander the Great, feasting as a triumphant conqueror in Persepolis. (Translated by Ramler, set to music by Haendel.)

29. John Bunyan (1628—1688) was emphatically a man of the people. His father was a poor tinker in a village near Bedford, and Bunyan learned nothing

but to write and to read. He became a tinker himself and was in his youth a profligate and worldly man. But by degrees his life changed, and after long suffering of terrible remorse and religious doubts, he found forgiveness, peace, and happiness in the Christian faith. He entered the sect of the Baptists and worked, as a lay preacher, zealously for the spreading of the Gospel. In 1661 he was arrested for holding conventicles, which were forbidden by law, and committed to Bedford Jail, where he remained for twelve years, occupying himself partly with making tagged laces for the support of his family and partly in writing pious books. It was thus that he produced his Pilgrim's Progress, published in 1678, one of the most extraordinary books of the language, which soon became universally known and admired. After his release Bunyan lived at Bedford and continued to preach with great and increasing success. He died in London, where he often went

to preach to his brother dissenters.

The Pilgrim's Progress from this world to that which is to come is a religious romance, giving in a matchless allegory the picture of a Christian's life. It is divided into two parts. The first describes the adventures of a man, called Christian, in his pilgrimage to the Heavenly City, and the second part, which is inferior to the former, the journey of Christian's wife and children. The adventures on the journey are all parables, and all the personages of the drama are personifications of abstract qualities, of the follies, the vices, the fears, the hopes, the virtues, and the comforts of religious humanity. The little book is really a masterpiece, containing an inexhaustible richness of imageryand adventure, and written in so simple a style, yet so impressive and vigorous, that it has become the joy of childhood and the solace of old age. It is to be found in England in every castle and every cottage and has been translated into several foreign languages. — Other works of Bunyan are The Holy War, an allegory of the Fall and Salvation of Man, and Grace abounding to the Chief of Sinners, a sort of religious autobiography. "John Bunyan", says Macaulay, "is decidedly the first of allegorists, as Demosthenes is the first of orators, or Shakspere the first of dramatists".

30. Edward Hyde, Earl of Clarendon (1608—1674) was born at Dinton, and after studying at Oxford, devoted himself to the profession of law, in which he soon distinguished himself. In the Civil War Hyde joined the royalist party, and after the defeat of the King, he accompanied Prince Charles into exile. At the Restoration he was created Earl of Clarendon and Lord Chancellor, and for some time he continued to be one of the King's chief advisers. But he soon began to incur the dislike not only of the court, but of the nation, and was compelled to resign the Great Seal and to leave the country. He retired to France, where he employed the closing years of his life in composing his great historical work. His death took place at Rouen. His History of the Great Rebellion (for so the royalists called the Civil War) was written entirely from personal recollections and in a perfectly natural and easy style. It abounds in minute and complete characters of public men, drawn with the greatest fidelity and skill, and has always been considered as the most faithful and comprehensive account we possess of the interesting events it commemorates.

31. John Locke (1632—1704) received his education at Westminster School and Oxford, travelled a great deal, and became tutor to the son and afterwards to the grandson of Ashley, Lord Shaftesbury, whose influence procured him an office in the State. But he lost it on his patron's political fall, accompanied him to Holland and did not return to England till after the revolution of 1688. He was made Commissioner of Appeals, but soon retired on account of his delicate health and spent his last years in the house of a friend.

- Locke's greatest work is the Essay on Human

Understanding, published in 1690.

Its purpose is according to the author's own words "to inquire into the origin, certainty and extent of human knowledge". It arises from a double source: sensation and reflection. Locke does not believe that in the understanding there are certain innate principles, some primary notions either speculative, practical, or moral. Observation, directed upon external sensible objects or on the internal operations of the mind is that which supplies our understanding with all the material of thinking. The senses convey to the mind the perception of things. The inner operation is then the winning of ideas by the way of reflection. Contemplation and memory enlighten and fix them, helped by attention, repetition, and the power of abstraction. Thus Locke is the philosopher of Empiricism.

The third book of the Human Understanding, which treats of words, their defects and their abuse, is considered to be the most valuable part of this celebrated work. — His chief minor works are *Letters concerning Toleration*, *Thoughts concerning Education*, in which he deals with all things that belong to the development of the mind or the body of a child, and a sequel to this, called *The Conduct of Understanding*,

published after his death.

FOURTH PERIOD.

THE FRENCH ARTIFICIAL SCHOOL. 1700—1730.

32. **General Outline.** The Fourth Period is the time of the Artificial Frenchified School, of the Poets of Intellect. They were during the greater half of the 18th century deemed the best that the country had ever known, and the period of the twelve years of Queen Anne's reign (1702—1714) was usually called the Augustan Era of English literature. In our time, however, all critics agree in considering the Elizabethan time, as well as modern English poetry, much above this so-called Augustan Era.

The prose-writers of this age are praised for their good sense and their correct and polished style, and the poets possess a great felicity in painting artificial life. All of them are neat, clear, and reasonable, but cold and superficial. There is no force or greatness of fancy, no true passion, no true humanity, no true pathos or enthusiasm, no flash of genius, in one word, no inspiration. They did not write for all mankind as Shakspere, they wrote for an artifical and conventional society. The form was more important for them than the subject, and their ambition was to improve and perfect the new style introduced at the Restoration. It cannot be denied that they did improve it. They corrected its gross indecency, increased its precision and smoothness, made its pleasantry and sarcasm more polished and elegant, and spread through the whole of its irony, its narration, and its reflection the tone of clear and condensed good sense which pervaded all their works. To this praise "the Wits of Queen Anne" are justly entitled.

The greatest poet of the period is *Alexander Pope*, who exhibited the poetry of elegant and fashionable life in a perfection never since attained; his best work is the *Rape of the Lock*, a mock-heroic satire on society.

— *John Gay* composed artless, pleasant *Fables*, and

the Beggar's Opera, the first English opera,

The tragedies were generally adapted to the taste of the French school and abound with "tirades" of sentiment. They were constructed according to the rules of the so-called classical propriety: the three unities were observed, the action simple and elevated, the personages few in number, and the language declamatory and imposing. The Cato by Joseph Addison is a tragedy of this class and was much admired in its time. — The greatest dramatist of this era is the Poet-Laureate Nicolas Rowe, whose best tragedies are Jane Shore and The Fair Penitent. His wife Elizabeth Rowe is a poetess. After the death of Rowe, who was buried in Westminster Abbey, she retired to solitude and composed a volume of poems called

Soliloquies, in which she bewailed the loss of her husband.

The comedy of the period (the "legitimate" English comedy) is like that of the preceding era, lively, sprightly, full of glittering wit, but deeply steeped in vice. John Vanburgh's Provoked Husband, the last scenes of which were written by Colley Cibber, is perhaps the best comedy of this time. There was also a lady writing for the theatre: Mrs. Centlivre (Suzanna Freeman), whose Busy Body is still acted.

The fourth period derives a greater lustre from its prose-writers than from its poets. A new and peculiar kind of literature was created: the periodicals, papers not devoted to politics, for newspapers were already existing, but papers containing essays on Man and Manners, on serious and humorous subjects. Richard Steele and Joseph Addison were the originators of this branch of literature with the Tatler (1709), which appeared three times a week, and with the more celebrated Spectator (1711), published daily. — Other great prose-writers are Jonathan Swift, Daniel Defoe, and Lady Montague. — Swift's chief work, Gulliver's Travels, a powerful satire, has acquired a world-wide fame. — Defoe wrote the inimitable Robinson Crusoe, which is also spread throughout the civilised world and procured him the title of "Father of the English Novel". — Lady Montague is renowned for her lively descriptive Letters, which are considered to this day as models of epistolary composition.

33. Alexander Pope (1688—1744), stands at the head of the Wits of Queen Anne. His father was a wealthy linendraper of the Catholic faith. Pope was born in London, but passed part of his childhood in the green shades of Windsor Forest, where his father had retired from business. The extreme weakness and deformity of his person prevented him from attending any school and compelled him to a sedentary life. He was a very precocious child, and at the age of 12 he already composed his *Ode to Solitude*, which gave evidence of his genius and was marked with a thought-

fulness beyond his years. At sixteen he wrote his Pastorals, and the beginning of Windsor Forest, a descriptive poem, in which the artificial poet failed in describing the beauties of nature, and scarcely becomes poetical till he turns away from natural description to comtemplate historical events. It was at this time that Pope resolved to embrace the vocation of a poet and began to haunt the London coffee-houses in that character. At the age of 21 he wrote his Essay on Criticism, and two years later the Rape of the Lock, a mock-heroic narration, containing more fanciful imagination than any other work of the poet. From 1713 to 1720 Pope was occupied in the Translation of Homer; the Iliad was translated by him alone, but in the execution of the Odyssey he was assisted by his friends and fellow-poets Fenton and Broome. He received for this translation about £ 8000. With this money he bought a country-seat at Twickenham on the banks of the Thames, where he now lived (not able to stand the irregular life that was usual with the authors of that time) with simple elegance, and devoted the hours which were not given to poetry to the cultivation of his garden and the adornment of his famous grotto. Here his friends paid him frequent visits, and we find among them the most illustrious men of the time, expecially of the Tory party, to which he belonged himself; Gay, Swift, Arbuthnot, Boling-broke, and for a time Addison, with whom he afterwards quarelled. Throughout all his life, which he called "one long disease", Pope's health was delicate and frail, and this contributed to sour his temper, which was irritable, vain, and jealous. In his burlesque and satirical poems he threw ridicule upon the minor poets of his day, especially in the Miscellanies. four volumes of prose and poetry, which he composed in conjunction with Gay, Swift, and Arbuthnot. These attacks produced attacks in return, and Pope revenged himself by his greatest satirical poem the Dunciad, published in 1728. In the Dunciad (poem of the Dunces) the Goddess of Dullness arrives on

earth and places the worst poet on the throne of stupidity. The poem is distinguished by richness of ideas, by fluency and felicity of diction, and by intensity of feeling, but personal invective and personal hate, in this case masked under the pretext of a zeal for good taste, are no subject worth the employment of high intellectual powers. — Lord Bolingbroke, Pope's intimate friend, a libertine and freethinker, suggested to Pope his Essay on Man, a moral poem, depicting man in relation to the universe, to himself, to society, and to the pursuit of happiness. The morality of this poem is very low, but the versification is admirable and gives an example of the poet's extraordinary power of managing argument in verse. — The last works of our poet were graceful and flowing Imitations of Horace, and a collection of his Letters to Conspicuous Comtemporaries; the latter are sprightly and elegant, but too evidently written for parade. — After a life spent in incessant industry and intellectual agitation, Pope passed away in 1744, and was interred at Twickenham.

Principal Works: Essay on Criticism. The Rape of the Lock. Elegy on an Unfortunate Lady. Trans-

lation of Homer. The Dunciad.

Pope has been called the Prince of Rhyme and the Poet of Reason, and these denominations characterise his smooth, easy-flowing, cold-verses. His poetry is the consummation of what is usually called the classical school: perfect good sense, embodied in correct, elegant, and appropriate language. We are not wafted into any bright world of imagination, nor wrapt into any dream of strong passion, and even seldom raised into any high region of moral thought. His genius excelled in the pointed and satirical sketches of the follies, absurdities, and affectations of artificial society. It is his merit to have corrected the indecency of language that reigned in the preceding period, and to which even Dryden was obliged to submit. The kind of verse which Pope generally employed is the rhymed ten syllabled or heroic couplet, already used by Dryden with masterly skill, which received from Pope the last finish of its structure.

The Rape of the Lock is an occasional poem. Lord Petre had robbed a lock off the head of the beautiful Miss Arabella Fermor. In consequence of this unjustifiable joke they and their respective families quarrelled, and Pope composed his little poem "to laugh them together again". In its original form it described the rape of the lock with comparative brevity and simplicity, but the poet afterwards enlarged it by introducing what critics then called "machinery", supernatural interference, in this case executed by benignant sylphs and malevolent gnomes. The poem is a mockheroic epic and divided into five short books or cantos, with a delightful mimicry of epic regularity. We may read many books of history about Queen Anne's reign without receiving so clear and vivid an impression of what was then fashionable life as we derive from the five cantos that tell the woes of Belinda.

In his *Elegy on an Unfortunate Lady* Pope has exhausted all his powers of fancy, pathos, and tenderness — not very extensive it is true — to bewail the untimely death of a young lady, who was driven to

suicide by the cruelty of her uncle.

The *Translation of Homer* is a beautiful *English* poem, rich, dignified, and exquisitely versified, but it does not possess the simple majesty and unaffected grandeur of the Greek poem; Pope's heroes have no resemblance with the gigantic and powerful figures in the lliad and Odyssey, they are portraitures of the men of his time. "It is a pretty poem", wrote the great Greek philologist Bentley at Cambridge, "but you must not call it Homer".

34. Jonathan Swift (1667—1745) is the greatest satirist of England. He was born in Dublin, but both his parents were English. His father died early, and he was educated by his relations. He attended the school and the university of Dublin, but without distinguishing himself. After the death of his uncle he found a patron in Sir William Temple, who assisted

him to attend Oxford university, where he graduated as Master of Arts. Then he chose divinity for his profession and got a living, but many years of his life were spent at Moor Park, the estate of Sir William Temple. Here he became involved in a mysterious loveaffair with Hester Johnson (the Stella of his poems). This as well as his connection with Esther Vanhomrigh (Vanessa) show his hard-hearted, selfish character. About 1700 he went to London and took his place in the ranks of political authors, and in 1704 he published the first of his three great works *The Tale of a Tub*, an extraordinary religious satire, in which the three Christian Churches are typified by three brothers: Peter, Martin, and Jack.

They receive from their dying father three coats which if kept clean will last them all their lives. As the fashions change they add to the simple coat all sorts of embroidery. Peter (Roman Catholic Church) assumes the style of a lord and wears his beautiful coat proudly. He as the eldest has locked up the will. Martin and Jack take copies of the document, leave the house, and begin to reform their splendid coats. Martin (Luther) leaves off only some of the ornaments lest he should injure the cloth. Jack (Calvin) is rougher; he pulls off all embroidery, splits the seams, and tears off large pieces of the coat. The meaning is clear; even Peter is a greater favourite with the Dean than zealous Jack, and Martin has his

sympathy.

In the Conduct of the Allies he made the nation submit to a peace, then anxiously desired by the ministry. It was at this time that he became the friend of Pope, Bolingbroke, and other wits of the Tory party. When the latter was displaced, Swift retired to Dublin, where he had received the position of Dean of St. Patrick's, living an embittered and discontented life. But he again excited attention and admiration by his second great work, a series of Letters, signed M. B. Drapier, published in a Dublin newspaper; in them he warned the Irish against the intention of the Government to introduce a new coinage in Ireland. Irish gold and

silver of £ 180000 in value was to be exchanged for copper half-pence and farthings. He succeeded so well that the project was given up. By these and other tracts in favour of the Irish, he became the idol of the people. In 1726 Swift published his chief work Gulliver's Travels, a satirical novel. It was read by high and low, became the universal topic of conversation, and introduced words which have become part of the English language. The last work of Swift were the satires Polite Conversation and Legion Club. The end of his life was dreadful; his reason gave way, and he was placed in a lunatic-asylum; fro ma deplorable and furious mania he passed into a state of utter idiotcy. His death excited the liveliest expressions of grief and sorrov among the lower and middle classes of Dublin. The "Dean" was buried in his own cathedral, and a monument of black marble with an epitaph, composed by himself, marks his resting-place. —

Swift's writings are original and abound in good sense, but they are like their author: cold, coarse, and hard. His fame rests on his pure and powerful prose. He is the greatest English satirist, and though his works are chiefly of a political character and written to serve a contemporary purpose, they are such models of satirical composition, that they still take a prominent

position in every good English library.

Gulliver's Travels, the most perfect of the larger compositions of Swift, has been translated into a multitude of languages. Its main design is, in the form of fictitious travels, to satirise mankind and the institutions of civilised countries; but the scenes and nations which it describes are so wonderful and amusing, that the book is as great a favourite with children as with those who delight in contemplating the imperfections of human nature. The coarseness of the language is one of the evident defects of this extraordinary book. — Gulliver is a plain, rough, honest surgeon of a ship, who relates the strange adventures which he encountered in four voyages. In the voyage to "Lilliput", whose inhabitants are only six inches

high, Swift chiefly ridiculed the persons and events of contemporary politics. Swift's views are very interesting on the education of children, boys and girls, expressed in the 1st book. In the second part of our fiction honest Gulliver visits the country of "Brobdignag", where he finds a nation of giants; here Swift gives us a kind of model of his notions of good government and of a patriotic king. In the third voyage, which carries Gulliver to various countries (Laputa, Balnibarbi, Glubbdubdrib, Luggnag) filled with philosophers, projectors, and magicians, the author mocks at the abuses of science and learning; the last voyage to the country of the "Houyhnhnms", where horses are the ruling and supreme beings, while man is degraded to the rank of an untamable brute, shows the hatred of man which filled the author's heart, and

is full of impure and revolting pictures.

35. Daniel Defoe (1661-1731) is the Father of the English Novel. Yet he has a forerunner in Jean de Bourgogne's († 1372) pleasant adventurous book which was translated into English prose by an anonymous writer under the title The Travels of Sir John Maundeville. It was a tale of adventure like Robinson Crusoe and took the reader from Europe to Asia and Africa. Legends, traveller's tales, fictions, and facts are related in such a lively, plastic manner that they were taken for real experiences of the hero. — Defoe was the son of a London butcher and educated for the ministry which he afterwards renounced for trade: in all his commercial undertakings he was, however, unfortunate. In middle life he became an active political writer on behalf of the Whigs and Dissenters. For his pamphlets he suffered fine, imprisonment, and exposure to the pillory. During a two years' confinement in Newgate he conducted a periodical publication, entitled The Review. Finally he changed this dangerous profession for the composition of fictitious adventures. In 1719 Robinson Crusoe appeared and was received with a general outburst of admiration. The success of this singular book induced Defoe to write other

fictions, but they do not attain to the excellency of Robinson Crusoe. Defoe died at his house in Islington, author of 210 books and pamphlets. — This original author possessed the great power of giving an appearance of truth to his works, and he was so great a master of fiction as to impose works of imagination as realities on great and competent judges. All his works are set forth as memoirs written by the parties

themselves. (History of the Plague.)

Robinson Crusoe describes a solitary shipwrecked mariner upon a desert island in the Pacific Ocean, his attempts at escape, his hopes, terrors, sickness, religious struggles, sorrows, and the extraordinary exertions through which he in time was able to provide for himself. The language is simple, but in its simplicity often majestic, and its principal scenes, events, and characters remain graven on the memory of all who have ever read it. Defoe afterwards published a second part, which is justly considered as inferior to the first. The island is changed into a colony, and the quarrels and labours of the English sailors and Spaniards, their battles with the savages, though described with Defoe's never-failing animation and vigour, cannot interest us like the inimitable history of the solitary man, Robinson Crusoe.

36. Lady Mary Montague (1690—1761), the English Madame de Sévigné, was the daughter of the Duke of Kingston and received a learned education. She married Mr. Edward Wortley Montague, and upon his being appointed ambassador at Constantinople, she accompanied him there where she resided for two years. In London she assembled all the wits of that time in her house; then she lived at Twickenham and quarrelled with Pope, who formerly had been her admirer, but now spoke and wrote such bad things of her, that she called him "the wicked wasp of Twickenham". For about 20 years Lady Montague lived in Italy. She died soon after her return to England. — Her Letters were not printed till two years after her death. They constitute four volumes and

abound with light and most agreeable reading, describing travels, foreign fashions and manners in a

graphic and polished style.

37. Richard Steele (1675—1729) and Joseph Addison (1672—1719) are the originators of a new branch in prose-literature, the periodicals, containing

essays on men and manners.

Richard Steele was the son of the secretary to the Duke of Ormond, Lord-Lieutenant of Ireland, and born at Dublin. At the Charter-house in London and at Oxford he was the admiring friend of Addison. Leaving college without a degree, Steele enlisted as a private soldier and ultimately became a captain. He now appeared as a writer of comedies, but without success. Soon he left the military service and began to write for the newspapers. He became a member of Parliament, got one office after the other, and was knighted. His stateoffice of Gazeteer enabled him to commence the publication of the Tattler, in 1709. It appeared three times a week, "to expose", as the author stated, "the false arts of life, to pull off the disguise of cunning, vanity, and affectation, and to recommend a general simplicity in our dress, discourse, and behaviour". Part of each paper was devoted to public and periodical intelligence, and the price of each number was a penny. Steele was well qualified for this work by a great knowledge of the world, and his sketches, anecdotes, and remarks are accordingly very entertaining. After a while Addison lent his aid to his old school-fellow. A turn of the political wheel brought the Tatler to a close in 1711 only to give rise to a new undertaking, the Spectator. (1711). Here Addison from the beginning took a prominent part, and Steele's fame was eclipsed by that of his more renowned friend. During the year 1713, while the publication of the Spectator was temporarily suspended, the two friends published the Guardian, which ranks in merit between the other two periodicals. Afterwards a quarrel and separation took place between the two authors, and from 1714 Addison published the Spectator alone. Steele was

then concerned in other periodicals, but neither his purse, nor his reputation won much by them. He was a very good-natured, witty, and amiable man, but careless and thoughtless in the extreme, and though he drew large sums from his offices and his writings and had married a wealthy lady, he was always in money-difficulties. His last years were spent at his wife's cottage in Wales, in poverty and illness.

Joseph Addison, the son of a rector at Milston in Wiltshire, was educated at the Charter-house in London and at Oxford and improved his mind by his travels to France and Italy. A poem on the battle of Blenheim The Campaign made his fortune. He got a state-office and was rapidly promoted. Whilst he lived in Ireland as Secretary for Ireland, Steele published the Tatler, and Addison wrote occasionally for it; but when the Spectator was published, he became a constant contributor and raised this periodical to the highest rank among the English classics. The Spectator was published daily, and every paper contained a complete essay, without any admixture of politics. — In 1717 Addison was appointed Secretary of State, which office he resigned two years later, and soon afterwards he died.

Besides his prose-writings Addison composed poems, which are of little merit, and a tragedy, *Cato*, which was much celebrated in his time and performed with the greatest splendour. *Cato* is written after the French model, strictly observing the three unities, and certainly fitter for private perusal than for the stage. It contains many beautiful passages, which make an indelible impression on the reader, as the celebrated soliloquy of the hero on the immortality of the soul: "It must be so!"

The Spectator was long considered a model of all that is most easy, elegant, and natural in English prose. This supremacy Addison only lost by the more weighty and highly-coloured style of modern time. He was the author of all the papers marked with one of the letters composing the word *Clio*; in

them there is more grave reflection or elevated feeling than Steele could produce, who wrote the greater part of the light and humorous sketches. The Essavists intended to combat the coarse and corrupted state of society which prevailed at this time in England, and to infuse a more courteous, refined, and Christian tone into the manners of society. Thus the object of these elegant publications was laudable and excellent, and all that regards the smaller morals and decencies of life is touched upon in the Spectator with the happiest combination of seriousness and ridicule. The essays treat on a variety of topics; scenes from common life, characters, allegories, religious meditations, hymns, critiques on literature and art, pleasantries on manners, fashions, and humours. And then the sketches of his Sir Roger de Coverley at Home, at Church, in the Hunting Field, at the Assizes, in Town, and even his love affairs are pieces of inimitable beauty.

The style of the Spectator, whether employed on serious or humorous subjects, is remarkable for its smoothness, delicacy, and gentleness. Thackeray calls Addison, "the most delightful talker" in the world. Some well-known essays are." "The Vision of Mirza, The Judgment of Rhadamanthus, The Political Uphol-

sterer, The Mountain of Misery".

FIFTH PERIOD.

THE AGE OF IMITATION AND TRANSITION. 1730—1780.

38. General Outline. The Fifth Period ist not marked by striking features of originality or vigour and may be called the age of imitation, Pope and his contemporaries continuing to be alone admired and followed. The poetry of the age is correct, artificial, and polished, but deficient in imagination and passion. Only a few poets ventured to leave the old trodden path of the Frenchified school and to trust to their

own observations of nature, though they are now and again influenced by the affectation of the age. These poets, justly called the Poets of Transition, are James Thomson, Edward Young, Thomas Gray, Oliver Goldsmith. - Thomson composed in the Seasons the first poem devoted to a description of nature. — Young was the first who, in his Night Thoughts, a serious poem on the immortality of the soul, displayed the English seriousness instead of the varnish of French polish and artifice. — In Gray's Elegy written in a Country Churchyard we find natural scenery interwoven with reflections on human life, and Goldsmith spoke the language of the heart in the Traveller and the Deserted Village.

The tragedies of the time were written after the French model and full of declamation and bombast. Such were the Revenge by Young, and Sophonisba and Agamemnon by Thomson. - The comedy, called the "genteel" comedy, was more moral and in a slight degree more sentimental than that of the preceding period. George Colman (the Jealous Wife, the Clandestine Marriage) and Oliver Goldsmith (The Good-Natured Man, She Stoops to Conquer) wrote successful comedies.

The prose- works of this time rank much higher than the poems. The novel, whose first beginnings we saw in the preceding era, (Defoe) made a rapid and brilliant progress. Samuel Richardson, Henry Fielding, Tobias Smollet, Lawrence Sterne, and Oliver Goldsmith are the first great novelists. — Richardson, whose chief work is Clarissa Harlowe, was the first to inculcate virtue and piety into his novels. - Fielding (Tom Jones) and Smollet (Humphrey Clinker) are witty and interesting, but defective in morality. - Sterne (in his Tristram Shandy) is distinguished by beautiful delineations of character, and Goldsmith wrote the famous idyllic novel *The Vicar of Wakefield*.

The periodicals, created by Steele and Addison,

were immediately imitated by a great many writers. The best of them is Samuel Johnson, who published the Rambler and the Idler. Johnson is a miscellaneous

writer; his best works are the Lives of the Poets and the Dictionary of the English Language. — This age may justly be called the Augustan Era of historical composition in Britain. The greatest of the numerous historians are David Hume, William Robertson, and Edward Gibbon. Hume, who was also a philosophical writer wrote the History of England. - Robertson composed the History of Scotland during the Reigns of Queen Mary and King James VI., History of the Emperor Charles V., and History of the Discovery of America. — Gibbon gave, in his Decline and Fall of the Roman Empire, a new impulse and new models to historical literature. — Two letter-writers may be mentioned. The Earl of Chesterfield wrote the Letters to his Son, containing much excellent advice for the cultivation of the mind and improvement of an external worldly character. — The Letters of Junius, whose author has not been ascertained, are political articles, which appeared 1769—1771 in a London newspaper; their keen, yet delicate sarcasm and the brilliancy and polish of their style have caused them to be preserved up to the present day.

Towards the end of the period we observe the commencement of a great change, both in thought and style, the public beginning to be weary of a iiterature which aimed at nothing that was new, either in matter or form. A tendency towards a new and distinct tone of romanticism and a return to nature became visible. This tendency was partly awakened by the Reliques of Ancient English Poetry, a collection of old ballads and songs, published by Dr. Thomas Percy, afterwards Bishop of Dronmore, in 1765. The romantic incidents of these poems, their strong natural pathos, and the simple forms of their diction and versification made a powerful impression on the public, awakening an interest in the romantic past. Some of the best are: The Ancient Ballad of Chevy Chase. Sir Laneclot du Lake. Gernutus, the Jew of Venice. (Shylock.) King Leir and his three Daughters. Sweet William's Ghost. (Bürger.) Edward. (Herder.) King

Cophetua and the Beggar Maid. (Tennyson.) The full effect of this old national poetry was not to be seen till in the next period, in Scott, Wordsworth, and other poets, but the seed was sown in the era under notice. The most remarkable manifestations of this tendency to romanticism are the fabrications of William Macpherson (Ossian) and the forgeries of Thomas Chatterton (The Rowley Poems.)

39. James Thomson (1700—1748) was the son of a Scottish minister at Ednam and educated for the Scottish Church. At 18 he went to London, with the unifinished poem of Winter in his pocket. It appeared in 1726, and in the next four years it was followed by Summer, Spring, and Autumn, which poems now pass by the general title of The Seasons (1730). The successful poet now tried his pen upon tragedy, but Sophonisba and Agamemnon proved a failure on the stage. — As tutor to the son of Chancellor Talbot, Thomson made the Continental tour, and on his return he published a long poem Liberty. Talbot procured him an office, but he lost it after his patron's death, and the worst miseries that poets endured in these days were suffered by him, till a pension from the Prince of Wales and the office of Surveyor-General of the Leeward Islands placed him above want. Sending a substitute to do his work, he retired to a cottage at Richmond, where he lived till his death an idle, indolent life, but never ceasing to compose poems. His last work of importance is the Castle of Indolence.

Works: The Seasons. The Castle of Indolence. — Agamemnon. — Sophonisba. — Rule Britannia.

The Seasons are the finest descriptive poem in the language. It depicts the various appearances of nature during an English year, relieved by many fine episodes from human life. The poem is written in a sonorous and musical blank-verse and animated throughout with a gentle and genial glow of philanthropy and religious gratitude. But the tendency to monotony, which is the prevailing defect of descriptive poetry,

is not always avoided. — The Castle of Indolence, designed as a kind of satire on Thomson's soft and lethargic character, is an allegorical poem in the stanza and style of Spenser, and its principal charm lies in the descriptions and the inexhaustible yet gentle flow of lulling images of calmness and repose. - The tragedies, of which the best are Agamemnon and Sophonisba, are written in the false and unhealthy taste of the day. They have, however, become important for the German drama, as Schlegel translated several of them into German — Nor must we forget that Thomson is the author of the noble national hymn Rule Britannia, which was originally the concluding chorus in a mask, entitled Alfred, composed by Thom-

son and his friend Mallet.

40. Edward Young (1681-1765), son of a clergyman at Upham near Winchester, acquired at Oxford the title of Doctor of Law and passed the greater part of his life in an unsuccessful pursuit of literary and political distinction. Disappointed in his wishes, he took, at the age of 50, clerical orders, became chaplain to George II., and then got the parsonage of Wetwyn in Herefordshire, where he lived in retirement till his death. Disappointed ambition and domestic misfortunes tended to deepen the somewhat artificial gloom which pervades Young's poetry and particularly his best and longest work, Night Thoughts (1742). It is a serious poem in blank-verse, divided into nine books or nights, containing a series of reflections on Life, Death, and Immortality. The poem presents many passages which are really grand, true and striking, and the language is weighty, and solemn, stirring when the poet exhibits to us the vanity and the nothingness of this life, and the nobility of the human soul with its aspirations and destiny. But the poem is throughout of a gloomy and melancholy nature, and gives, upon the whole, a distempered and morbid view of human life. - Young wrote many other poems, satiric and didactic, and some dramas, the best of which is the tragedy The Revenge, which has more passion than the other tragedies of the time, but almost entirely wants force of characterisation.

41. **Thomas Gray** (1716—1771), born at Cornhill, attended Eton School and studied at Cambridge. Having made the Continental tour with his friend Horace Walpole (author of the Castle of Otranto and the Mysterious Mother), he settled down at Cambridge, where he became professor of modern languages and history. Here his life was spent in incessant studies, only interrupted by journeys to London, to Wales, and to the English Lakes. — The poems of Grav constitute a small volume, but nearly every one is a jewel. The most beautiful odes are The Bard, Ode to Adversity, On the Progress of Poetry, Ode on a Distant Prospect of Eton College, and, above all, the highly-admired and popular Elegy written in a Country Churchyard, published in 1750. The last celebrates the annals of the poor and is almost as pure in expression as Greek poetry. The reflections of human life combined with natural scenery display a wonderful union of grace and noble melancholy.

42. Oliver Goldsmith (1728—1774), the son of a poor Irish curate at Lishoy, was educated at Dublin, and then studied medicine at Edinburgh and at Leyden. From Leyden he set out on a journey through Flanders, France, Germany, Switzerland, and Italy, principally travelling on foot. He was then without any means and gained his food and lodgings for the night by playing on his flute for the villagers. After his return he settled in London. Having tried in vain to get his livelihood by the science he had studied, he became a literary man by profession. A rapid succession of easy and delightful writings in prose and verse flowed from his pen, poems, comedies, histories, miscellanies, contributions to the periodicals, and an excellent novel. They brought him large sums, but his dissipated habits and his thoughtless good-nature, often running into an almost insane liberality to others, kept him always poor and in debt, and he closed a life of severe exertion in indigence and ruin. Works: The Vicar of Wakefield. — The Traveller. The Deserted Village. — The Good-Natured Man. She Stoops to Conquer. — The Citizen of the World.

The Vicar of Wakefield (1765), the first of the idyllic novels, is a beautiful and interesting picture of the middle class of English rural society, and relates, in the first person, the story of an amiable and simpleminded clergyman, who is reduced to the deepest and most unmerited distress, which severely tries, but never subdues his moral courage and piety, and who is at last again restored to happiness. An exquisite naturalness is the prevailing charm of the book, and the style is perfection itself. Its defects are the somewhat superficial morality and the improbability of some of the incidents. — Goldsmith's poems are characterised by a delightful combination of simplicity, elegance, and pathos. The Traveller, a meditative and descriptive poem, embodies the poet's impressions of human life and society in his travels. The Deserted Village is one of the happiest pictures of rural life and character in the English language. Both poems are written in the heroic ten-syllabled couplet. — The Good-Natured Man and She Stoops to Conquer are lively and gay comedies, full of humour and brilliant wit, and still performed with applause. — Goldsmith's historical works exhibit his never-failing charm of style. — The Citizen of the World is a collection of letters, describing a Chinaman's impressions of English life.

43. Samuel Richardson (1689—1761), a respectable printer in London, had already in his boyhood been remarkable for his gift of story-telling and letter writing. In 1740 he produced his first great novel Pamela or Virtue Rewarded, which was received by the public with a real storm of delight. It is an admirable and truly original work of fiction, and being the first novel that inculcated piety and virtue, it was even recommended from the pulpit. Undeterred by the mockery which Fielding showered upon Pamela in "Joseph Andrews", Richardson published in 1748 his greatest work Clarissa Harlowe, which may be

called a great tragedy in prose, teaching deep lessons of virtue through the tragic media of terror and pity. His last great novel, written like all his works in letters, Sir Charles Grandison, is somewhat wearisome. Richardson died in his villa at Parson's Green, idolized by his readers. — His works are novels of sentiment, stories of ordinary life, full of fine perception of character, exquisite pathos, and tenderness. Their extreme length and the minuteness of the descriptions are their evident defects.

- 44. Henry Fielding (1707—1754), descended from a noble family, first won his bread as a political writer. In 1742 he created the English comic romance with his Joseph Andrews, a parody of Richardson's Pamela. Having found his true literary element, Fielding continued to write novels, while busily occupied with his duties as Justice of Peace. His death took place at Lisbon, where he had been sent on account of his bad health. All his works are full of humour and wit and contain a faithful picture of the manners of his time; he draws English life both in country and town with a coarse and realistic pen. His greatest fault as a writer is his immorality. His master-piece **Tom Jones**, though justly censured for its immorality, is a model novel in the natural growth and development of the story and the excellent delineations of character.
- 45. Tobias Smollett (1721—1771), the third of the three great novelists, was a Scotchman and studied at Glasgow. At the age of nineteen he went to London, where he became an assistant to a surgeon in the navy and then a writer of political, satirical, and critical articles, till in 1748 he began his career as a novelist with Roderick Random, which was followed by many other novels. Like Fielding he was induced by bad health to seek a milder air. He went to Leghorn, where he finished Humphrey Clinker, undoubtedly his finest novel. At Leghorn he died like his brother novelist in a foreign country. — Smollet's novels are humorous and interesting and full of comic

adventures, but coarse and indecent, and many of his heroes are robbers and murderers. He is led beyond the truth of nature into caricature, and the comic of his incidents is often unnatural and exaggerated. — Smollet is also a poet, but his poems are of little value; one of the best is entitled *The Tears of Scotland*.

46. Lawrence Sterne (1713—1768), a clergyman of the English church, but a profligate and worldly man, is especially known for two works The Life and Opinions of Tristram Shandy and the Sentimental Journey through France and Italy. The first is a novel referring to contemporary manners, containing much frivolity and absolute nonense, but also masterly and delicate delineations of many admirably-conceived characters. (Uncle Toby and Corporal Trim). The Sentimental Journey contains less eccentricity and like Tristram Shandy chapters of great tenderness and pathos.

47. **Samuel Johnson** (1709—1784), the last of the Essavists, was the son of a bookseller at Lichfield. He got a good education and studied for a few months at Oxford. After living for some time as a schoolmaster and a bookseller's assistant at Birmingham, he went to London to start as a professional author. Poor, friendless, ill-favoured, and afflicted with a morbid melancholy, he began a seemingly hopeless struggle with want and physical indigence, but his virtue and his intellectual vigour triumphed over all difficulties. His poem London, a satire in imitation of Juvenal, laid the foundation of his literary fame. A vast crowd of writings occupied the days and nights of many busy years. From 1750—52 he conducted a periodical, the Rambler, which appeared twice a week and was, six years later, followed by the Idler, the last of the list of single-articled serials. During all this time Johnson was steadily at work upon his Dictionary of the English Language. His fame grew till he had climbed from the most squalid cellars of Grub Street to the throne of English criticism. He is the last representative of the literary kings, who, like Dryden and Pope, held a court in London. Honours and rewards were bestowed

upon him. The King granted him a pension of £ 300 and from that time he wrote less: but as the chief talker of a literary club, he did even more for literature as a converser than as a writer. His colloquial language was energetic, but perfectly simple and easy, while his style is pompous, latinistic, and monotonous. This stiff and solemn style, called, "Johnsonese", was for a long time much admired and imitated. Johnson's last great work is the Lives of the Poets, finished in 1781. Three years later he died in his own house in London and was buried in Westminster Abbey. — We know exactly how Johnson lived and talked and wrote by the Biography of Johnson, written by James Boswell, a devoted friend and disciple of King Samuel. This biography is regarded as the best in the English language. Works: The Rambler, the Idler. The Dictionary

of the English Language. Rasselas, an Abyssinian

Tale. The Lives of the Poets.

The Rambler and the Idler are not written in so easy and delightful a style as the periodicals of Steele and Addison. Their language is too uniformly didactic, and the same solemn gravity is used for serious and for trifling subjects. — The celebrated Dictionary is a glorious monument of energy, learning, and perseverance, but necessarily imperfect, as science had then not attained the high state of our days; the etymological part is especially defective. — Rasselas is called a moral novel; it is rather a series of moral essays, exhibiting all the peculiarities of Johnson's style and mind, but tinged with a gloomy view of life. — The Lives of the Poets is too limited, and nearly all the greatest poets are excluded. In judging of the poets of intellect, Johnson shows a great mastery and solidity of criticism, but he cannot appreciate Milton, and he finds only absurdity and nonsense in the lyrics of Gray. In fact, the book does not give the true value of the English poets. — Besides these great works, Johnson composed an immense number of detached pieces of criticism and political articles in behalf of the extreme Tory opinions. His edition of Shakspere

is not very valuable, but the preface is a noble specimen of panegyrics. The divine genius of the great dramatist almost succeeds in overcoming all the prejudices of

lohnson's age.

48. David Hume (1711-1776), the younger son of noble Scottish house, studied for the law, made iourneys to France, Austria, and Italy and took the charge of the Advocates' Library in Edinburgh. Here he wrote his History of England, published from 1754-1761. The completion brought him fame and promotion. For two years he held the office of Under-Secretary of State, but the rest of his life was passed in his native city of Edinburgh. Hume's History of England is remarkable for the ease, beauty, and picturesque power of style, moreover he establishes a new method - that of looking into the causes and events in a psychological way, as he had learned from his friends Montesquieu and Voltaire. His work is no longer an authority in English history; Hume is not exact, nor does he care to be exact, and the light of modern research pas detected countless errors and misrepresentations in his great work. He does not love his subject, and he wants sympathy with mankind and with his country. His manner is the manner of Voltaire, passionless, keen, and elegant.

Hume is not only an historian; he ranks also among philosophical writers. When he was abroad he wrote his first philosophical work in 1739: Treatise on Human Understanding. It was followed at home by two volumes of Essays, Moral, Political, and Literary. Other metaphysical works were: Inquiry concerning the Principles of Morals, The Natural History of

Religion, Dialogues on Natural Religion.

Hume applies Locke's inductive system to his scientific researches and draws all the consequences which lead to a naked scepticism in his philosophical and religious views. With naked to morals he openly proclaims that the virtue of actions depends on their utility. Thus he was the forerunner of the utilitarian

Bentham.

49. William Robertson (1721—1793), a Scottish clergyman, wrote at his parsonage of Gladsmuir, his first great historical work The History of Scotland during the Reigns of Mary Stuart and James. It was published in 1759 soon after its author had been promoted to a church in Edinburgh. Some years later he became principal of the university of Edinburgh and royal historiographer of Scotland, which offices he held till his death. At Edinburgh he wrote his greatest work History of the Emperor Charles V., 1769, and History of the Discovery of America. - Stateliness and elegance are the characteristic features of Robertson's style, but there is a want of imagination, a sort of smooth monotony in his works. He is a careful and serious, but also a callous writer. In the History of Scotland, however, he relates, in a pure, pathetic, and dignified language the history of the unhappy Queen, standing midway between those who believe her to have been a beautiful martyr and those who brand her as a beautiful criminal.

50. Edward Gibbon (1737—1794), the greatest of the historical triad, was a man of good family and easy fortune. At Oxford he turned Catho'ic. Sent to Lausanne to live with a Protestant clergyman, he returned to the Protestant faith, but soon he became confirmed sceptic. After five years' residence at Lausanne, he travelled in France and Italy, and it was at Rome that he conceived the idea of his great work The Decline and Fall of the Roman Empire. While living in London as a politician he published the first volume in 1776, and the second and third volumes in 1781. Shortly after he settled again at Lausanne, where he finished his history, the last volume of which appeared in 1788. Gibbon died in London on a visit to a friend. - Viewed simply as a work of literature. The Decline and Fall must be regarded as the noblest historical work in the language. Though possessing no more sympathy with humanity than Hume, Gibbon was endowed with a creative and powerful imagination. The task which he had to perform is really gigantic. The period which forms the subject embraces nearly 13 centuries, and he gives us the history not only of the two great branches of the Roman empire, but of all the various nations that played a part in the grand drama of which Rome and Constantinople were the centres. The manners and costumes of peoples, the geography of countries, the system of law, the progress of art, are all woven with masterly skill into the brilliant tissue of events. The style is lofty, ornate, sometimes pompous in its gorgeous stateliness. But Gibbon's prejudices, his attacks on Christianity, and a certain depravity of imagination which made him revel in licentious and disgusting details, are abiding

blots on his great literary achievement.

51. James Macpherson (1738-1796), the great literary impostor, was a Scotchman, born at Kingussie and educated at Aberdeen. He spent many years of his life in London as a political writer. After a worthless production (the Highlander) he published Fragments of Ancient Poetry translated from the Gaelic language. He pretended them to be prose-translations of ancient legendary poems, still current among the Highlands of Scotland. Their success was immense, and a subscription enabled Macpherson to travel through the Highlands in search of further materials. In consequence he published two large epic poems Fingal, (1762,) and Temora, (1763.) which he asserted to be a translation of the works of Ossian, a Gaelic poet of the 4th century. It is now universally stated that these Ossian Poems were Macpherson's own productions, though he largely used the incidents and images found in the old Gaelic poems. Having become rich through his works, Macpherson bought property at Belleville in his native parish, where he lived until his death. At his own request, he was buried in Westminster Abbey. The poems of the so-called poet Ossian had a great influence upon literature, not only in England, but also in Germany, France, and Italy. They present in harmonious, abrupt, declamatory language stirring pictures of old Celtic life, full of a singularly wild,

grand, and striking melancholy; but all is vague, misty, and phantomlike, and the same images and ideas perpetually recurring, the perusal soon becomes tedious and monotonous.

52. Thomas Chatterton (1752-1770), "the marvellous Boy of Bristol", is perhaps the most remarkable poet of this age. He was the son of a poor sexton at Bristol and received no other education than that of a charity school. And yet this precocious child wrote, at the age of eleven, verses which will more than bear a comparison with the average compositions of his day. At 14 he became apprenticed to an attorney, and two years later he astonished the literary world by the publication of an immense mass of poetry, containing lyrics, ballads, fragments of a tragedy, etc. He pretended these poems to be the works of a monk of the fifteenth century, Rowley, discovered by him in "Canyng's coffre" in the muniment-room of a Bristol church. The Rowley Poems excited the most intense interest and gave rise to a long and active controversy as to their authenticity. They were, as now is ascertained, all written by Chatterton himself in the old lettering and spelling upon stained parchments; but even the most learned and judicious critics were deceived for a while. Chatterton now went to London with the intention of living by his pen, but in this unsuccessful struggle for bread he suffered from great poverty. His haughty spirit was soon plunged into despondency; and one August day in 1770, this youth, not yet eighteen, took a dose of arsenic and died amid the fragments of his torn papers. — It seems unquestionable that, if Chatterton had survived to maturity, he must have taken one of the first places in English literature. The Rowley Poems contain many passages of the highest poetical excellence. A picturesque description is their leading charm. The best of them are the wildly magnificent description of the Battle of Hastings and the Death of Sir Charles Bawdin, an admirable ballad, which equals the best productions of English and Scottish ballad poetry. —

The poems in modern English which Chatterton composed in the latter part of his career, though vigorous and spirited, are inferior to the Rowley Poems.

SIXTH PERIOD.

MODERN ENGLISH LITERATURE. FROM 1780—1830. REVIVAL OF ROMANTIC POETRY.

53. **General Outline.** The dawn at the end of the preceding period now broke out into full daylight. The *Reliques of Ancient English Poetry* (s. 38) had done their work. Communication with the Continent had increased. The works of the French Encyclopaedists had come over to England thereby influencing and quickening its literature. The ideas caused by the French Revolution kindled an ardent excitement by which many of the English poets were inflamed. Besides, the fresh German movement, led by Lessing and others, and carried on by Goethe and Schiller, began to tell upon English literature, chiefly through Scott,

Coleridge, and others.

Thus arose modern English poetry, distinguished for deep and reverent study of nature in all her manifestations, whether of physical or intellectual activity, and for the painting of those feelings and affections which form the groundwork of man's character and moral condition. The poets, relieved from the formalities which oppressed both polite life and polite literature during the eighteenth century, are characterised by the vigour and novelty of their descriptions and narratives, by a high sense of the beautiful, both in nature and art, and by a boldness of imagination unknown since the days of Elizabeth. Inspiration and Passion had returned to English poetry. The first poets who proved that natural feeling had revived,

are William Cowper and Robert Burns. -- Cowper, whose chief work is the Task, a reflective and descriptive poem in six books, is a master of simple, touching pathos. — Burns, chiefly celebrated for his beautiful Songs, restored the passionate treatment of love, which had been on the whole absent from Eng-

lish poetry since the Restoration.

At the end of the eighteenth century there arose a poetic school, called the Lake School, because its most conspicuous members William Wordsworth, Samuel Coleridge, and Robert Southey resided chiefly among the beautiful lakes of Cumberland and Westmoreland. The Lake Poets wished to reduce literature to nature and simplicity. They attacked the sparkling and brilliant diction of the poets of intellect and adopted for the use of poetry the ordinary language of conversation among cultivated Englishmen. Instead of strong passions and splendid and brilliant actions, they chose for their subjects the tranquil virtues, the development of affection, the incessant efforts of the soul to unite itself by meditation and reverent aspiration with God and with nature. The heroes of their poems belong to the humblest class of life, and the actions and incidents are unimportant. The Lake Poets carried their system a great deal too far, but it was based on sound principles and has most deeply coloured the poetry of the present day in England. — The best work of Wordsworth is the Excursion, a blank-verse philosophical poem. Coleridge is best known by Christabel, the fragment of a poetical tale, and by a mystical ballad, entitled The Rime of the Ancient Mariner. — The Curse of Kehama, a story founded on Indian mythology, is regarded as Southey's finest poem.

Another group of poets form the Romantic School. The Scotchman Sir Walter Scott, the Irishman Thomas Moore, and the Englishman Lord Byron are the greatest romanticists. Scott, the poet of chivalry, revived in his poetical tales (The Lady of the Lake) the minstrelsy of the Middle Ages. - Moore in his Irish Melodies

stands unrivalled as a national Irish Lyrist. — Byron became the greatest poet of the day by the publication of the first two cantos of Childe Harold's Pilgrimage a noble reflective and descriptive poem. — His friend Percy Bysshe Shelley, a kindred spirit, composed the Prometheus Unbound, a lyrical drama, and the celebrated Ode to the Skylark. John Keat's chief works are: Endymion, Lamia, Isabella and the Pot of Basil, and Hyperion.

Felicia Hemans composed the Forest Sanctuary, and many of her minor poems, The Better Land, The Child's First Grief, The Rose, The Graves of a Household a. s. o., have found the way into our schools

and charmed many a youthful scholar.

The modern English drama does not rank so high as other branches of poetry. The greatest poets have either abstained from dramatic composition or written only what we may call dramatic poems, that is poems in a dramatic form, but not designed or not fit for the stage. Such are the dramatic works of Coleridge, Scott, Byron, Tennyson, and Joanna Baillie. The only dramatist who displayed real tragic power is James Sheridan Knowles (Caius Gracchus' Virginius, William Tell). — The genteel comedy of the 18th century closes with thep roductions of Richard Brinsley Sheridan, whose Rivals and School for Scandal are still performed with applause.

The English novel which took its rise from Richardson, Fielding, and Smollet was cultivated with great success. It was *Sir Walter Scott* who raised the novel into one of the great influences that bear on human life. His first novel *Waverley*, received with a general outburst of wonder and delight, was followed by a long succession of delightful novels, many of them founded on history, and so he became

the creator of the historical novel.

A crowd of literary men now found employment in writing about books rather than in writing them, and the Literature of Criticism became a power. The liberal *Edinburgh Review* was established in 1802, and the *Quarterly Review*, its political opponent, in 1809;

the Westminster Review on the radical side followed in 1824. — Many magazines or literary miscellanies, whose origin is to be sought for in the Spectator of Steele and Addison, are diffusing literature among the people at large, and all the journals of our day are written in so easy and brilliant a style as would

have been most unusual seventy years ago.

54. William Cowper (1731-1800) was born at Berkhamstead as the son of a rector and educated at Westminster School. At 18 he entered an attorney's office and then studied law at the Temple, but the bad state of his health prevented him from taking any office. He was afflicted, throughout his life, with melancholy, which four times turned to complete madness. At Huntingdon, where he removed after the first attack of this dreadful illness, he made the acquaintance of the "Unwins", who became the blessing of his life. As a boarder in their house he went with them to Olney, living in quiet retirement, and here he composed his first poems, some contributions to the Olney Hymns, published by John Newton, the curate of the parish. In 1782 Cowper produced his first volume, eight didactic and satiric poems, one of which is Table Talk, now regarded as one of his best productions. These poems did not attract much attention, though Johnson pronounced the author of them to be an eminent poet. But when Cowper, in 1785, published the *Task*, a long poem in blank-verse, written at the suggestion of Lady Austen, he became the favourite of the public. Some years later he composed his beautiful poem On the Receipt of my Mother's Picture. Then he began a new translation of Homer, published by subscription, which was tolerably successful. In 1794 the King granted him a pension of £ 300, and Cowper removed to Weston Villa near Olney. Shortly after his madness returned, and the death of Mrs. Unwin in 1796 proved a mortal blow to his reason. In a lucid interval he composed his last poem The Castaway, and some month's later he died and was buried in the church of East Dereham, where Lady

Hesketh, his cousin and friend, erected a marble tablet to his memory.

Cowper is emphatically the pe of ordinary and intimate life, of the domestic emotions, of household happiness. His language is easy, familiar, and impressive, and there is, perhaps, no writer who so completely *talks* to his readers. Though a master of simple, touching pathos, he also possessed a playful and gentle vein of delicate humour.

Principal Works: The Task. Table Talk. On the Receipt of my Mother's Picture. Lines on Mary. Alexander Selkirk. The Negro's Complaint. John Gilpin.

Cowper's greatest work is the *Task*, a descriptive and reflective poem in blank-verse, divided into six books: *The Sofa, The Time Piece, The Garden, The Winter Evening, The Winter Morning Walk, The Winter Walk at Noon.* It contains exquisite descriptions of rural scenery and of homeborn and domestic happiness, and reflections on all that is most interesting and important in the moral, religious, and social life of man. In the first book Cowper draws a striking contrast between country and city life ("God made the country and man made the town"). In the second book we find some much admired passages, a powerful and just denunciation of slavery ("I would not have a slave to till my ground"), a noble apostrophe to England ("England, with all thy faults I love thee still") and a brilliantly sarcastic picture of a fashionable preacher.

His sympathy with the slaves in America finds further expression in some minor poems: Pity for the Poor Africans. The Morning Dream. This is of importance, for he awakened the conscience of his nation to abolish the slave-trade at least in the British dominions. Wilberforce did the same in his parliamentary career and succeeded in 1808.

The first volume of his poems contains *Table Talk*, a satire on common conversation, *The Progress*

of Error, Truth, Expostulation, Hope, Charity, Conversation, Retirement. — The Translation of Homer is rather more faithful than Pope's version, but tedious and monotonous — John Gilpin, which we owe to a story told by Lady Austen, is a humorous ballad, describing the droll equestrian adventures of an honest London linendraper. — Some of Cowper's minor and more familiar poems are perhaps unequalled in their particular manner. The Verses on the Receipt of my Mother's Picture tell us in most affecting pathos how vivid a recollection the poet had preserved of a tender mother, whom he lost when only six years of age. In the exquisite Lines on Mary he embodies his love and gratitude for Mrs. Unwin, who had cherished and solaced him for fully thirty years. The *Castaway*, the last sad wail of his noble lyre, describes a sailor's death, washed overboard in the Atlantic, and is a most melancholy record of Cowper's dreadful state of mind. Already the darkness of the shadow of death was on his soul, when he sang the concluding words:

> We perished, each alone! But I beneath a rougher sea, And whelmed in deeper gulfs than he:

55. Robert Burns (1759—1796), "the Ploughman of Ayrshire", was the son of a Scottish farmer and born not far from the bridge of Doon in the parish of Alloway in Ayrshire. From his sixth to his eleventh year he received a plain education in the village school, and with this advantage and the access to a few books (Pope, the Scotch poet Allan Ramsay, the Spectator) his mind attained a high degree of cultivation. After his father's death he rented, together with his brother, the farm of Mossgiel in the Lowlands, where his poetical talent developed itself in full splendour. Many of his best poems were composed at Mossgiel, as To a Mountain Daisy and To a Field Mouse. Not able to gain a sufficient livelihood, he was preparing for emigration to Jamaica. To procure his passage money and as a kind of memorial he published in 1786 a small volume of poems. His passage was

already paid, and his farewell breathed in his Farewell to the Bonnie Banks of Ayr, when the immense success of his poems induced him to go to Edinburgh. Here he was received with enthusiasm, and he remained above a year the literary lion of the capital. Then he took the farm of Ellisland near Dumfries, and his friends procured him the office of exciseman. years later he was obliged to give up his farm and to live at Dumfries on the slender income of his office. Disappointed in his hopes of promotion, he was reduced to great distress, aggravated by his dissipated habits. The strength of his passions spoilt his life, a life passed in a continual struggle between his vices, deep repentance, and good purposes. He died at Dumfries after a long and painful illness and was buried with the greatest honours. His statue was erected in Edinburgh and another monument on the banks of the Doon near the place where first he saw the light. -

The poetry of Burns is distinguished by vigorous thought, felicitous expression, pathos, passion, and tenderness. He is the first real love-poet since the Restoration, and in some of his short lyrics he has condensed the whole history of love, its tender fears, its joys, its agony, and resignation, into the space of a dozen lines. The most beautiful are: The Red Rose, Oh wert thou in the Cauld Blast, Afton Water, To Mary, Highland Mary, To Mary in Heaven, The Banks o Doon, John Anderson, I love my Jean, Ae Fond Kiss, Fair Jeane, Auld Lang Syne, etc. Most of his poems, written in his vernacular Scottish dialect, depict the rustic heart, but glorified by passion and elevated by a perpetual communing with nature. Burns is, however, also a perfect master in pure English. The greater part of his works consists in Songs, and it is chiefly for them that the memory of Robert Burns is

so dear to his countrymen.

Love is not the only theme of Burn's songs. Mankind in its struggle for equality, justice, and better modes of living make him, the poor man, also

the poet of the poor. His manliness and independence of mind, his own philosophical views with regard to mankind's social and ethical progress is seen in pieces like For a' That and a' That. The Twa Dogs, and in the domestic idyll The Cotters' Saturday Night.

The Cotter's Saturday Night is a beautiful picture of life in a Scottish cottage, full of love, piety, and poverty, a faithful picture of the life under Burns' paternal roof. — His humour breaks through in The Jolly Beggars and Tam O' Shanter. — Tam O' Shanter is a serio-comic tale, relating the nightly adventures of an honest peasant, who saw the witches dance in Alloway Church. — To Mary in Heaven (English) and Highland Mary (Scotch) refer to the poet's last meeting with Mary Campbell who was snatched from him by an untimely death. — To a Mountain Daisy and To a Field Mouse show the gentle heart of the poet who, at the destruction of the nest of a poor field mouse and the crushing of a daisy beneath the upturned furrow, pours out sweet compassionate lamentations and exquisite comparisons.

Burns love for his native-land is deep and true. Her natural beauty, her heroes are the subjects of many songs. My Heart's in the Highlands, Scots,

Wha Hae wi Wallace bled.

Self-confessions are the sad contents of his later beautiful poems: A Bard's Epitaph, Remorse, Stanzas in the Prospect of Death, A. Prayer. In them he lays his cares and failures on God's breast and trusts into the grace and goodness of "the unknown Al-

mighty Cause."

56. William Wordsworth (1770-1850), the great master of the Lake School, born at Cockermouth in Cumberland, was the son of an attorney. He studied at Cambridge and went upon various tours to France and Switzerland. On his second journey to France he lived about 18 months in Paris, full of enthusiasm for the French Revolution, but this waned with the coming of maturer years, and love of poetry remained the only great passion of his heart. In 1793 he published

a modest book of descriptive verse, containing two poems in the heroic couplet An Evening Walk and Descriptive Sketches of Walks among the Alps. His friend Calvert leaving him a small fortune with the pressing request to devote himself to poetry, Wordsworth's vocation in life was decided. He settled in Somersetshire, then in Cumberland, and at last in Westmoreland where in his pretty cottage at Rydal Mount he passed the greater part of his quiet and retired life. In Somersetshire he made the acquaintance of Coleridge, who soon became his close friend. They published together, in 1798, a volume of poems, called Lyrical Ballads, in which Wordsworth first displayed the theory of the Lake School. In the autumn of the same year the two friends went to Germany, studying German literature and philosophy. About 1813 the poet got the office of Distributor of Stamps for the county of Westmoreland. A year later his noblest poem appeared The Excursion, sharply criticised by the Edinburgh Review. In 1842 the old poet resigned his office to his son, receiving a pension of £ 300, and in 1843, after the death of Southey, he was appointed Poet - Laureate. Seven years after he died and was buried at Grasmere beside his darling daughter.

Wordsworth was peculiarly awake to the defects of the brilliant, artifical poetry introduced into England from France at the Restoration, and shut his eyes also to its merits. In the beginning of his career he ran into an almost ridiculous extreme, his early poems being marked by a great meanness of phrase and subject. They, therefore, excited much ridicule and sharp criticism. But in his later works, Wordsworth, while he remained faithful to the ethical part of his theory, was involuntarily obliged to renounce a great deal of what was peculiar to his poetical language. So he purified his poetry from all exaggeration, and the very reviews that overwhelmed the Lyrical Ballads with ridicule, became supporters of his poetical and moral opinions. His influence upon the literature of England has certainly been more permanent and power-

ful, though much less intense and rapid in its first development, than the influence of the splendid inno-

vations of Byron.

The poems of Wordsworth are poems of sentiment and reflections and are characterised by a serene seriousness. He describes, with enthusiastic, affection the peculiar nature of the lovely mountain region which was his home and gave the name to his theory.

Nature to him is alive, and he loves her with a personal love. He sought for her soul in flower, animal, streams, cliffs, and mountains, every mood in her is familiar to him. She is no longer only the background in poetry, she is sung for her own sweet sake. And between the spirit of nature and the mind of man there is constant communication. Moral and intellectual strength comes to man by this communion, she is his nurse, his guide, and guardian. Health drawn from her fountain breathes wisdom, cheerfulness, and truth. These views are best expressed in his lovely Tintern Abbey and The Tables Turned, Flowers and animals are his favourites, like the modest daisy, the golden daffodil, the primrose, and the humble celandine. The cuckoo, the butterfly, the nightingale are Nature's ministers, and the sky-lark's warbling is to him a promise of eternal raptures in a life to come. Thus the poet is in continual inner contact with his teacher and friend.

The simple virtues and pastoral innocence of the inhabitants are the subjects of many of his songs. The actions and situations are unimportant and the heroes taken from the lowest rank; yet these simple poems are so charged with the profound poetical feeling of the author, contain so much pure and lofty philosophical morality, and are so enriched with the hues of a wonderful imagination, that they give weight and dignity to the most apparently trivial subjects.

Principal Works: The Excursion. The White Doe of Rylstone. The Egyptian Maid. Laodamia. Tintern Abbev. Sonnets. Ruth. We are Seven. The Blind Highland Boy. The Pet Lamb. Lucy Grev. Alice Fell.

The Excursion is only a fragment of a vast moral epic that was to be called The Recluse. It is written in blank-verse and one of the noblest philosophical poems in the English language, discussing and solving the mightiest questions concerning God, Nature, and Man. Beautiful descriptions of nature and pathetic episodes of human life are scattered plentifully over its more thoughtful groundwork. Its dramatic interest is exceedingly small, the structure very simple, and the characters are devoid of life and probability. — The White Doe of Rylstone, his only narrative poem of any length, is founded on the ruin of a northern family in the Civil War. — Laodamia is a graceful poem from the antique world; the Egytian Maid has its scene at the court of the fabulous King Arthur and his Table-Round. In these two poems Wordsworth has not remained faithful to his own theory of poetical language, for they are highly-finished and elaborate specimens of artificial diction.

The relation in which Wordsworth stands to womanhood is best seen in poems like She was a Phantom of Delight, The Solitary Reaper, To a High-

land Girl. A Sailor's Mother.

Some of his minor poems display his genius in its simple beauty and unaffected grace. Ruth is a touching tale of love and madness. Wordsworth is the first poet who interested himself for childhood in all its nobility of soul, in its heroism and troubles. Lucy Grey tells us of the sad death of a sweet little girl in the execution of her filial love and duty. Alice Fell shows how deeply grief is felt until relieved by the kind poet. We are Seven gives a glimpse of that higher wisdom which the lips of childhood often speak, the Blind Highland Boy relates the danger and delivery of a poor blind boy. — A large proportion of Wordworth's later works consists of Sonnets, of which poetical form he was remarkably fond and which he used with a masterly hand.

The subject is mostly political, for he followed the events on the continent with the greatest eagerness.

The subjugation of Switzerland; the fall of the Venetian Republic; the fate of Toussaint, the negro-chief; the struggle of Hofer; Schill's heroism; the fall of Napoleon at Waterloo – furnish the subjects of the best of his sonnets.

57. Samuel Taylor Coleridge (1772-1834), a magnificent dreamer, was the son of a poor vicar at Ottery St. Mary in Devonshire and educated at Christ's Hospital, London. The character of the man was already seen in the boy; in a certain dreaminess and sloth. and incapability of action, wasting his life and marring his poetry. After an undergraduate course at Cambridge, he went to London and enlisted as a private soldier in a dragoons' regiment. Released from this uncongenial position, he removed to Oxford, where he met Southey, whom he accompanied to Bristol, Southey's native town in 1794. A year later we find him married and residing in a cottage at Stowey in Somersetshire. Like Wordsworth and Southey, he was at that time an enthusiatic admirer of the French Revolution, but all three changed their opinions in the Reign of Terror and fell back on the old English ideas of patriotism and tranquil freedom. At Stowey Coleridge composed some of his finest poetry Ode to the Departing Year, the beginning of Christabel, published in 1816, and the Rime of the Ancient Mariner. The latter appeared as one of the Lyrical Ballads in 1798. In the same year Coleridge went with Wordsworth to Germany where he studied the language, literature, and philosophy at Göttingen. The first fruit of this sojourn is his translation of Schiller's Wallenstein. Upon his return he took up his abode in Southey's house at Keswick in the Lake Country, which remained his headquarters for ten years, with some temporary interruptions, as a visit to Malfa and a journey to London, where he delivered Lectures on Shakspere. Thy awakened fresh interest in the greatest Briton. He wrote largely for the Morning Post and published himself a paper, which was of short duration. From 1810 till his death in 1834, Coleridge lived in London in the houses of various friends.

The literary character of Coleridge resembles some vast, but unfinished palace: all is gigantic, beautiful, and rich, but nothing is complete, nothing compact. Nearly all that he has left is fragmentary and unfinished, not worthy of the undoubted majesty of his genius.

Principal Works: The Rime of the Ancient Mariner. Christabel. Ode to the Departing Year. Hymn before Sunrise in the Vale of Chamouni.

Love or Genevieve. Child's Evening Prayer.

The Rime of the Ancient Mariner (translated by Freiligrath) is a wild mystical narrative unique in its exquisite metrical movement, its abrupt popular language, adopted to the situation, its rich phantasy, and the fascinating descriptions of nature. The fundamental idea in the ballad is the modern sentiment of animal's sanctity. — The lovely fragment of *Christabel*, perhaps the most powerful of Coleridge's works, is a tale of strange witchcraft, full of imaginative phantasy. - The Ode on the Departing Year shows the poet's force of thought and moral earnestness, and the Hymn before Sunrise in the Vale of Chamouni or Ode to Mount Blanc has in it an exultant sublimity akin to Milton's song. - The little love-song Genevieve cannot be surpassed for tenderness and depth of natural feeling. — Coleridge's *Lectures on Shakspere* are eloquent and profound, but though able to penetrate deep into Shakspere's mind, he had himself no genuine dramatic faculty. His tragedies contain some noble passages, but are cold and undramatic.

58. **Robert Southey** (1774—1843) has given us in his life a rare instance of unremitted literary activity. His father was a linendraper in Bristol and gave him a good education in Westminster School and at Oxford. Here Southey composed an uninteresting and extravagant epic, *Joan of Arc.* In the company of Coleridge he returned to Bristol, and in a fit of republicanism he wrote a wild, revolutionary drama *Wat Tyler*. He began life as a violent partisan of the principles of the French Revolution, but he soon abandoned his early opinions, and became one of the most thorough-

going supporters of monarchical and conservative doctrines. In religion he was, at that time, Unitarian like Coleridge, but afterwards both became firm believers in the Trinity. - Southey's first publication was a volume of poems written in conjunction with his friend Lovell. Soon after his marriage, in 1795, he went to Lisbon with his uncle Dr. Herbert, chaplain to the British Embassy. On his return he began the study of the law, interrupted by a second journey the Portugal and Spain. The impressions of these two journeys were embodied in Letters from Spain and Portugal. In 1801 appeared Thalaba the Destroyer, the first of a series of great poems, intended to illustrate various systems of mythology. As he did not succeed in settling in some office, Southey became a literary man by profession, and in 1804 fixed his residence on the banks of Greta near Keswick, in the heart of the Lake Country. Here he lived till his death in incessant industry. The Curse of Kehama appeared in 1810 and was followed, at an interval of four years, by Roderick, the Last of the Goths. In 1813 Southey was appointed Poet-Laureate, and his Vision of Judgment, written on the death of King George III, who was flattered and praised in the poem in the extreme, proved him to have become a Tory of Tories; this poem was ridiculed by Byron in another "Vision of Judgment". - A pension of £ 300 placed Southey above the fear of want, but he could never give up habits of incessant study and literary toil. His first wife having died in 1837, he married, two years later, the poetess Caroline Bowles (author of Ellen Fitz-Arthur, The Widow's Tale). Soon after his health declined, and in the last three years of his life his overwrought mind was a total blank. He died in his cottage at Keswick, and a monument was erected in his honour in Westminster Abbey.

Principal Works: The Curse of Kehama. Thalaba the Destroyer. Roderick the Last of the Goths. -William and Edmund. The Maid of the Inn. The Complaints of the Poor. The Old Man's Comfort. —

Life of Cowper. Life of Chatterton. Life of Nelson.

The Curse of Kehama, regarded as his finest poem; is founded upon the Hindoo mythology. Thalaba the Destroyer relates the adventures of an Arabian hero. Both poems have many points of resemblance: they are wild, extravagant, and unearthly in their subjects, full of supernatural machinery, and in spite of brilliant painting and passages of great tenderness they cannot excite any really human interest. They are written in verse of very irregular length, Thalaba altogether without rhyme, but completely suited to the fantastic themes. — The subject of Roderick, the Last of the Goths, a blank-verse epic on early Spanish history, is the vice, punishment, and repentance of the last Gothic King of Spain; it is the most poetical of Southey's poems. Madoc is an historical epic, and the hero, a Welsh prince of the 12th century, represented as making the discovery of America.

In his poetical style, in the choice of his subjects, in his language and its structure, Southey is alike original. His Lakist tendencies can best be observed in his minor poems, of which William and Edmund, Mary the Maid of the Inn etc. are well-known specimens.

This most indefatigable author is a remarkable writer of English prose. Besides a host of articles in the Quarterly Review and occasional papers on almost every subject, he wrote many biographical and historical works. His *Life of Nelson*, written to furnish young seamen with a simple narrative of the exploits of England's greatest naval hero, has never been equalled

for the perfection of its style.

59. Sir Walter Scott (1771—1832), the poet of chivalry, the creator of the historical novel, was born in Edinburgh. His father, related to the Duke of Buccleugh, was a writer to the signet, his mother a highly accomplished lady and a poet herself. Scott attended the higher schools of his native town and was very popular among his comrades for his powers of story-telling. Percy's "Reliques of Ancient English Poetry" (38) had a powerful influence upon his imagi-

nation, and very early a strong taste for historical

study and for the romantic past showed itself.

It was more encouraged still when he stayed with his grandfather and later on with other relations in the country near the river Tweed and not far from many interesting historical places. Very early he commenced to collect old Scotch ballads and legends, and he continued doing so through life. He gained in his rambles in addition a knowledge of rural life and the character of the people which proved very valuable to him in his literary productions as a poet and above all as a novelist. From his childhood he had been an insatiable reader, and in consequence of this his mind was stored with a variety of know-

ledge.

After a short course at the university of Edinburgh, Scott entered his father's office, and, in 1792, he became a lawyer. At that time the English began to turn their attention to the Teutonic muse, especially to the ballad poetry of Germany. Scott opened his literary career, in 1796, by the Translation of Bürger's Leonore and The Wild Huntsman. Other translations (Goethe's Erlking and Götz von Berlichingen) followed. On a journey over the Border district Scott collected new stores of old ballads and national songs, which were published in three volumes, entitled the Minstrelsy of the Scottish Border, (1802). The first of Scott's original poems, The Lay of the Last Minstrel, appeared in 1805 and was received with frantic enthusiasm. In its form, its versification, in the noble design and execution, this poem was a new and perfectly original production. In 1808 Marmion followed, 1810 The Lady of the Lake, the most complete and the finest of Scott's numerous poems. — Soon after his marriage with Miss Carpenter, 1797, Scott established himself in the country. and in 1812 he removed to Abbotsford, situated on the Tweed, where he built a beautiful castle, "a romance in stone and lime". He resided here in the summer and in the winter in Edinburgh, fulfilling his duties as Sheriff of Selkirk and Clerk of the Sessions.

He had become a secret partner in the publishing firm of James Ballantyne, and his lofty design to live like one of the great border lords was now accomplished. In 1820 King George IV. added the title of baronet to the baronial estate which he had founded through his pen, and where he exercised an almost

feudal hospitality.

In 1814 he published, anonymously, his first novel Waverley, which excited universal admiration. A series of excellent novels, from the same unknown writer followed, called Waverley Novels after the first, more brilliant and enchanting than any novels had ever been before. Fame, wealth, domestic happiness, all this was the author's portion for a long time. The evening of his life was dark, but the almost unrivalled nobleness of his battle against ill-fortune proves that he was as great-hearted as he was great. Having lost, in 1826, his fortune, and burdened with liabilities of more than £ 100000, through the bankruptcy of his publishing firm he conceived the colossal project of paying oft, with his pen, this huge mountain of debt.

He left Abbotsford burdened with mortgages, sold the Edinburgh house, and lived in modest lodgings in that city, labouring successfully at his literary work.

He all but accomplished the task, but he perished in the effort. Attacked by fits of paralysis, and a milder climate being ordered, he travelled, 1831, to Malta and Italy. But his health was not restored, and he returned to Abbotsford only to die. Abbotsford had been repurchased for him by the nation, the noblest thanks paid to his genius. He was interred in Driburgh Abbey, and a monument in his honour was erec ed in Edinburgh.

There is no author in the whole range of literature whose works exhibit a more perfect embodiment of united power and activity than Walter Scott's. The same peculiarities are found both in his prose and in his poetical works: the love of chivalrous and mediaeval romance, the beautiful description of natural scenery, and the variety and true painting of his

characters which have procured him the name of the Shakspere of English prose. His faithful love for the places he describes fills his poetry with the finer spirit of his own tender humanity. Scott perfected the narrative poem and is emphatically the poet of chivalry. His poems are mostly written in the octosyllabled couplet, used by the Minstrels. Many fine songs, scattered through the tales, afford further evidence of his great poetic powers.

Principal Works: The Lay of the Last Minstrel. Marmion. The Lady of the Lake. - Waverley. Old Mortality. The Abbot. Ivanhoe. Kenilworth. Woodstock. The Peveril of the Peack. The Talisman. Quentin Durward, and his novels of fiction: The Heart of Midlothian, Rob Roy, The Bride of Lammermoore, etc.

The Lay of the Last Minstrel is supposed to be related by a wandering minstrel, the last of his profession, in the presence of a great lady and a numerous company.

The introduction to the whole poem is justly celebrated for the description of the old minstrel and his cherished art. The introductory lines to the other cantos are always a splendid setting to the tale itself. In the beginning of the 4th canto lovely Melrose Abbey rises before the eyes of the reader, and in canto 6th the bard streams forth his passionate love for his Caledonia "stern and wild", and he flings his condemnation on the man whose heart does not burn for his native land.

It is a border story of the 16th century. Private feuds between two clans, the ensuing death of the Lord of Branksome through the lover of his fair daughter Margaret, the separation of the couple in spite of their mutual fidelity, and the border strifes with Musgrave of Cumberland are the subject. Valour and love win the day; the evil spirit of revenge retires before the expiating bravery and fidelity of the hero. The metre is always adapted to the subject

and the situation. The octosyllabled couplet varies with an occasional short Adonic verse, interposed at irregular intervals. Marmion contains the adventures of an English knight, valiant and wise, but profligate and unscrupulous, who fell in the battle of Flodden in 1513. A splendid description of this battle, so fatal to Scotland, of the expiating death of the hero are masterpieces of diction. "Young Lochinvar" is a lively ballad, sung by the fair Lady Heron at the Scottish court. — The Lady of the Lake is written in the eightsyllabled couplet, but interspersed with beautiful songs and ballads. ("Ave Maria! Maiden mild!" "The Heath this Night must be my Bed!") The scene is the country surrounding the beautiful Loch Katrine, situated on the borders between the civilized Lowlands and the mountains inhabited by the Celtic tribes; the feuds between the two races, ever at enmity, and the romantic wanderings of King James V. are the principal materials Some inferior poetical works followed. The poet himself felt now that he was eclipsed by the greater genius of Byron. So he left off writing poetry and turned to prose.

As a prose-writer, Scott is the creator of the historical novel. Twenty-nine tales form the Waverley Novels, the greater part of which have an historical groundwork. The subject of *Waverley* is the Rebellion of 1745, the gallant, but disastrous expedition of Prince Charles Edward, the Pretender. *The Abbot* is a tale of the times of Mary Stuart, who is the heroine of the novel. It treats of her confinement in the castle of Lochleven, her delivery by George Douglas, the son of her hostile keeper, the last disastrous battle of Stirling, her flight to England, and her deliverance

into the hands of Elizabeth.

Old Mortality describes an insurrection of the Covenanters under Charles II. These three works have gone deeply into the romantic life of Scottish history and society. — Ivanhoe, Kenilworth, Woodstock, and the Peveril of the Peak are taken from English history. Ivanhoe revives the brilliant, chivalrous days

of the Lion-hearted King. Kenilworth is a picture of Queen Elizabeth and her court, and Woodstock is a tale of Cromwell's time. Interwoven in Kenilworth is the unhappy love-affair of Leicester's first wife Amy Robsart and her murder. The Peveril of the Peak treats of the time of the Restoration. It describes the licentious court of Charles II, the pitiful state of the country, and the continual strifes between the Puritan party and Government. Peveril is the name of an ancient castle in Derbyshire and of its lord who at that time was the head of the Catholic party. Part of the action takes place in the beautiful and interesting Isle of Man whose Kings were the Lords of Derby for some time — The Talisman carries us to the East in the time of the third crusade, and Quentin Durward introduces us to the French court during the reign of Lewis the Eleventh

The chief historical work by Scott is his *Life of Napoleon*. It is written too near the time of which it treats to be quite impartial, and bears in many places the marks of haste and imperfect execution. — The *Tales of my Grandfather* contain Scottish history

related for the young.

60. **Thomas Moore** (1780—1852), the national lrish lyrist, was the son of a Catholic wine-merchant in Dublin. His poetical talent was early developed, for at the age of 14 he already contributed verse to a magazine. Having attended the schools of his native town and its university, he went to London to study for the law. At 20 he published a *Translation of Anacreon* and in the following year his first original poems *Poetical Works of the late Thomas Little.* He got an appointment in the island of Bermuda, where he lived for three months. Then he took a substitute for his office and travelled through the Antilles and the United States. In 1806 he published *Odes and Epistles*, justly censured for their immorality. In 1811 Moore married a wealthy young lady, Miss Dyle, and now took up his residence alternately at Sloperton Cottage in Wiltshire and in London. About this time he became

the firm friend of Lord Byron, whose adversary he had formerly been. For some years he wasted his talent in political satires upon the government, the best of which are *The Fudge Family* and *The Two Penny Postbag*. — Being asked by Stevenson who collected the old national Irish tunes, to compose new poems for them, Moore performed the task in such an admirable way, that he immediately took a high rank among the poets. The greater parts of those Irish Melodies were published in 1812. Two years later he composed poems for a selection of airs of foreign countries, called National Airs, and in 1816 his Sacred Songs appeared on religious subjects some of which were set to music by Moore himself. He then made a journey to France and Italy, in company with the poet Rogers, (author of the Pleasures of Memory) and in 1817 the Oriental tale Lalla Rookh appeared, in which our poet attained to the highest summit of his genius. A second journey was made to France, Switzerland, and Italy. The dishonesty of his substitute at Bermuda involved him in money difficulties, and for some time he was not allowed to return. In a few years he paid his liabilities with the proceeds of his works, returned to England, and published a second Oriental poem The Love of the Angels, which shows a sinking of his genius. Presented with a pension of £ 500, he lived a brilliant, fashionable life in constant association with the great literary men of his time. His last works were the Epicurean, a prose-tale, and historical and biographical writings. His death took place at Sloperton Cottage, and monuments were erected in his honour in Dublin and Glasgow.

The characteristics of Moore's poetry are fancy, wit, and a great musical flow of language. He introduced new and fresh fountains of original poetry in the East and from his native Ireland. In the former field he was anticipated by Southey, many of whose poems are on Oriental subjects, but in the latter and more valuable quality of a national Irish Lyrist, Moore stands

absolutely alone and unapproachable.

Principal Works: Irish Melodies. National Airs. Sacred Songs. Lalla Rookh. - The Epicurean.

Life of Byron. Life of Sheridan.

The Irish Melodies, as songs, have never been surpassed in their particular style. Patriotism, love, and pleasure are the topics of these wonderful poems, which are very melodious and full of tender feelings. The delicacy of the rhythm is exceedingly sweet. Some of them are: "Tis the last Rose of Summer, The Minstrel Boy, She is far from the Land, On Music, You remember Ellen". — The National Airs and The Sacred Songs contain many gems of grace, tenderness, and harmony. "All that's bright must fade, Those Evening Bells, Bright be thy Dreams", belong to the National Airs. The most beautiful of the Sacred Songs are "Thou art, o God; This World is all a fleeting Show, Come, ye Disconsolate". — Lalla Rookh is a glittering picture of Eastern life and thought. A little romantic love-story in prose forms the framing of four poems: The Veiled Prophet of Khorassan, Paradise and the Peri, The Fire-Worshippers, and The Light of the Harem. The longest is The Veiled Prophet of Khorassan, relating the history of the impostor Mokanna, who, at the end of the eighth century, raised a rebellion in Persia, proclaiming himself the prophet of the Deity. — Paradise and the Peri, the most delightful of the four, relates how a Peri seeks and finds the most precious gift for Heaven which opens for her the celestial gates. — The Fire-Worshippers is a short poem in octosyllabic verse; the events happen at the time when the Arabs had conquered Persia and persecuted the Ghebers, who tenaciously clung to the religion of Zoroaster. — The Light of the Harem contains the love-quarrel and reconciliation of the Indian emperor lehanghir and his beautiful favourite Nourmahal. — The Epicurean is a prose-tale of antique manners, the scene chiefly in Egypt, and written in a gorgeous and fanciful style. - In the Life of Byron and Life of Sheridan, Moore allows the subject to tell his own story, the mass of the books consisting of extracts from the journals and letters of Byron and Sheridan.

61. George Gordon Lord Byron (1788-1824), the most extraordinary poet in the history of modern English literature, was from 1812 to his death the undisputed monarch on the literary throne of England. He was descended from an ancient Norman family and born in London. His father, Captain John Byron, a profligate and dissipated man, died early, and Byron spent his first years with his mother (Catharine Gordon) in Scotland. She was a lady of a changeable hysteric temperament and totally unfit to educate a child of such remarkable gifts and so easily influenced for good or evil. Self-control, duty were not in her programme of education, and Byron lacked them all his life. That accounts a great deal for his grievous faults. At Banff and at Aberdeen he received his first education, but when in 1798, he became Lord Byron and possessor of the family estate of Newstead Abbey, (by the death of his grand-uncle) he was sent to Harrow near London. Neither here nor at Cambridge, 1805, did he distinguish himself as a scholar. Sport and reading interested him all the more, and the lame boy became best rower and swimmer and excelled in these sports all his life. At the age of 15 he conceived a passionate love for his cousin Mary Chaworth, who inspired his first poems. Many years after he immortalized his boyish passion in the beautiful poem The Dream. On leaving college, he went to Newstead Abbey, and in 1807 he published Hours of Idleness, a series of poems, original and translated, by George Gerdon, Lord Byron, a minor. Most of them are woak and commonplace, but a small number at least gave promise of what the poet would attain to. ("To Mary, on receiving her picture, Granta, a Medley, Thoughts suggested at a College Examination".) The Hours of Idleness were harshly criticised in the Edinburgh Review, which attack only served to awaken Byron's genius, and he avenged himself in a vigorous satire English Bards and Scotch Reviewers in 1809,

in which he compares the past and its poetry, with the poets of the day. Scott, Moore, the Lake Poets are severely lashed, other poets praised beyond merit. This satire, published anonymously, had a rapid sale, and in the second edition Byron prefixed his name. — At his majority, he took his seat in the House of the Lords, soon after the poet travelled for two years in Portugal, Spain, Malta, Italy, Turkey, and Asia Minor. The beauty and historic interest of the scenes he saw inspired the first two cantos of Childe Harold's Pilgrimage in 1812. This noble poem placed him at once and for ever at the head of all the poets of his time. The most celebrated critics, those of the Edinburgh Review not excepted, showered praises upon him, and Byron became the idol of society and the friend of many an author he had attacked in his satire. For more than three years he lived in London (or Newstead Abbey) as the literary lion of the metropolis, spoiled too by society who made allowance for all excentricities in his irregular life. The materials, gathered during his travels, gave rise to his beautiful romantic tales The Bride of Abydos, The Giaour, The Corsair, Lara, The Siege of Corinth, and Parisina. The Hebrew Melodies in 1814, were composed to old Hebrew tunes and to events from the Old Testament. ("She walks in beauty, Jephtha's Daughter, Belshazzar, The Destruction of Sennacherib".) It was in this brilliant period that his marriage with Miss Isabel Milbank took place. The union proved unhappy, and in 1816, soon after the birth of a daughter, Ada, Lady Byron returned to her parents. Forsaken and abused by society, whose hatred and persecution were now as immensurable as their indulgenees had been, wounded to the very heart's core, Byron sold Newstead Abbey and left England again, never to return. He breathed his last adieu to his wife and to his country in Fare thee well and O Land of my Fathers and mine. Through the Netherlands and up the Rhine he went to Switzerland, where he lived at Geneva in close intercourse with the poet Shelley. Here Byron wrote the third

canto of Childe Harold, The Prisoner of Chillon, and Manfred, a dramatic poem. In October 1816 he went to Italy. At Venice he composed the two tragedies Marino Faliero and The two Foscari, the powerful mystery of Cain, Mazeppa, and the fourth and last canto of Childe Harold in 1818. At Pisa in 1822, he lost his friend Shelley, who was drowned in the Gulf of Spezzia. Here Byron wrote a second mystery, Heaven and Earth, the tragedy of Sardanapalus, The Deformed Transformed, the fragment of a drama, and The Island. Don Juan, a witty and humorous, but licentious tale, begun at Venice, was continued, but never completed. The Vision of Judgment, a terrible satire on Southey's Vision, dates also from this time. - Byron's life during that part of his career was neither moral, nor regular. But at the end a nobler destiny was in store for him. He determined to take an active part in the Greek war of Independence, and after devoting to this noble cause very considerable sums of money and great exertions, he landed, January 4th 1824, at Missolonghi. On the 22 nd of January he composed his last poem Last Lines: On this day I complete my thirty-sixth year. The wish, expressed in this poem, to find "a soldier's grave" was not fulfilled. The poet was seized with a fever, brought on by extreme fatigue and anxiety, acting upon a mind and body worn out with all kinds of indulgences and emotions. After a short, but painful illness, he died, April 19th 1824. His body was sent to England and interred in the church of Hucknall, near Newstead Abbey, beside his mother.

The poetry of Byron is in general an embodiment of his own wild and passionate feelings, sometimes in his own person, sometimes in the persons of ideal characters, all of which resemble himself. He delights in the delineation of a certain morbid exaltation of character and feeling, a sort of demoniacal sublimitity, a goomy, but elevated melancholy, misanthropy and scepticism. Byron sinned against morality and against veracity, by mixing up, incessantly, in one and the

same character the utmost extremes of virtue and vice, of generosity and ferocity, of lofty heroism and sensual grossness. Thus his poetry is limited to the description of one being, himself, for all his heroes are self-portraits; the man and the poet were intimately blended. But such is the force of his genius and the intensity and sincerity of his thoughts, that we are irresistibly interested in this strong personality, put before us with such obstinate power. Indeed, the characteristic of Byron's poetry is intensity, that is to say, intense earnestness and sincerity. He excelled all the poets of his time in impassioned strength, varying from vehemence to pathos, and his combination of beauty with passion has hardly ever been surpassed. Though limited in depicting character, Byron is not so in any of the other elements of poetry. He possesses a splendid fancy, a bold imagery, and a diction at once sweet and powerful.

Principal Works: Childe Harold's Pilgrimage. — The Bride of Abydos. The Giaour. The Corsair. Lara. The Prisoner of Chillon. The Island. - Hebrew Melodies. - Cain. Heaven and Earth. - Manfred. Marino Faliero. The Two Foscari. Sardanapalus. - The Dream. Fare thee well. Last Lines.

Childe Harold's Pilgrimage is a contemplative and descriptive poem in the Spenser stanza, divided into four cantos. Harold is a disappointed libertine, who wanders over the earth, beholding its fairest scenes with the calm and abstract glance of one who no longer either hopes or fears, but who is sometimes capable of being roused for a moment by contempt or admiration, by the base or the beautiful, by patriotism or despair. The poem derives its wonderful power from its admirable descriptions and noble reflections. The four cantos have no natural coherence or connection, and are only united into one complete whole by the grand tone of mournful reflection in which the impressions are embodied, and the atmosphere of lofty sadness through which the various objects are viewed. The poem opens with the beautiful dedication to

"Janthe". In the first canto Harold leaves his native country with the fine song. "Good Night" and goes to Spain and Portugal, where he sees many scenes of the heroic struggling for Spanish and Portuguese independence. In the second canto the poet depicts the plaintive loveliness of Greece and the stern splendour of Mussulman dominion. The third canto, beginning and ending with a touching address to Byron's daughter, describes the battle-field of Waterloo, the Rhine, the cataracts and peaks of Switzerland, and the Lake of Geneva with a divine passion and reverence for Nature's beauty. The characteristics he attributes to Napoleon: "extreme in all things", etc. show his insight into a character not unlike his own in many points. Rosseau and Voltaire are sketched with equal skill in some stanzas. The fourth canto is devoted to Italy, her history, sciences, and art, and here we find some of the most beautiful passages: The view of modern Rome, the Reflections in the ruins of the Coliseum, the starlight vision of the bleeding Gladiator, and above all, the sublime address to the Ocean: "Roll on, thou dark and deep blue Ocean, roll!" Beautiful lyrical songs are scattered in this wonderful poem.

Most of Byron's romantic tales, as The Bride of Abydos, The Giaour, The Corsair, and Lara, have their scenes in the East and in modern Greece in particular. They have no ingenuity of plot, no connected development of incident, no variety of character. In all four we find the inevitable and unwholesome Byronic hero, gloomy, mysterious, impossible and inconsistent, but painted with force and distinctness, and rendered impressive and affective by the scenery and circumstances which surround him, and by the unequalled intensity, directness, and pathos with which his passions are set before us. Many of these tales are written in the eight-syllabled line which Scott had brought into fashion. The Corsair, Lara, and The Island are composed in the heroic couplet of Dryden and Pope. — The Island is without doubt the most wholesome of Byron's romantic tales. It describes the adventures of English mariners, their mutiny, their settlement on one of the South Sea Islands, and the faithful and innocent love of the beautiful Indian woman Neuha.

The Prisoner of Chillon relates the story of three brothers, imprisoned in the castle of Chillon, two of whom die in the dungeon. The effect of grief and imprisonment upon the character of the three brothers is painted with great force and delicacy, and the death of the youngest is a haunting image of patient and

uncomplaining hopelessness.

The tragedies of Byron are only poems in a dramatic form, for no author possessed so little of the dramatic power of forgetting his own personality. The same dark and morbidly romantic hero haunts us in his tragedies and mysteries. — Cain and Manfred are the most powerful of his dramas. Cain is a mystery of great interest. The proud character of the hero who is troubled by doubts of God's goodness and justice to man, by the ever recurring problems of life and its mysteries, of sin, death, and the significance of the world altogether is one of the grandest conceptions of the poet. Cain has our sympathy in his struggles with himself and his own disposition as well as in his proud relation to Lucifer. The cosmogony in the Mystery is a proof of Byron's splendid gift of imagination and description. Manfred is a kind of Faust, a haughty and regal spirit, whose sufferings, "superiour science, penance-daring, and strength of mind" have endowed him with power over Nature, and the world of demons. The tragedy contains many soliloquies of the rarest beauty, viz the Monologue on the summit of the lungfrau, the evocation of the Witch of the Alps, and that grand and pathetic passage in which the mind of the lofty victim, now calmed by the hope of approaching death, recalls the majestic sadness of ruined Rome. The songs of the spirits are indescribably beautiful as lyrics, and in that scene in which the dead Astarte is called up to answer Manfred before the throne of Ahriman, Byron has shown dramatic power. — Heaven and Earth, like

Cain, called by the author a *Mystery*, is written in an abstract and cloudy manner and is quiet a lyric poem. — *Sardanapalus* is the most successful of Byron's tragedies *on the stage*. The hero, with his luxurious good-natured effeminacy and his moments of heroic courage and careless energy, is striking and interesting, and the character of Myrrha, the Jonian slave, is exquisitely and tenderly depicted. — *Marino Faliero* and *The Two Foscari*, taken from Venetian history, are fine and dignified compositions and adorned with some noble and majestic declamatory passages, but they bear more the imprint of *rhetoric* than of passion.

The most beautiful of Byron's minor poems are *The Dream*, a series of pictures taken from his own life in relation to Mary Chaworth, and *Fare thee well*,

adressed to Lady Byron in 1816.

62. Percy Bysshe Shelley (1792-1822), a baronets son, was born at Field Place in Sussex and educated at Eton. Already when a boy, he was of singular sensitiveness, gifted with a profuse phantasy, and given to solitary meditations on the spiritual and ideal world. His disposition was loving and innocent, his aptitude and gratitude for real friendship great, and all acknowledge his great personal fascination through life. There was an inclination for excentricities in him from the beginning which was not sobered down by mature reflection and patience. The conclusions his highflowing thoughts arrived at often bore the stamp of immaturity, especially as he lacked practical insight into objective realities, and as the principles of evolution in any form of culture had no place in his logic. He never took to historical studies and could not see their great value in judging of the development of nations and all earthly institutions.

His hatred of tyranny showed itself early, and his passionate love for liberty and toleration was furthered by his private studies at Oxford of Locke, Hume, and the French Materialists. The spirit of revolt found excentric utterance in his pamphlet *The Necessity of Atheism* for which he was expelled from

Oxford and for some time abandoned by his family. And yet at heart Shelley was no atheist but a pantheist. His conception of Jesus and of his mission is sufficient proof of his religious feelings in later years. The youthful author simply mistook the Christian dogma for religion, and he attributed to priestly fanaticism and despotism the greatest evils in the world. They and political tyranny were the degenerating powers of mankind. These doctrines are also expressed in his first great poem *Queen Mab*. Past and Present, in spite of apparent success, are worthless on account of the political and clerical despotism and the worldly aspirations of man. The Future as Queen Mab shows to Janthe expiates all the miseries of the past and present, and unites mankind in harmony and love. The way to reach this golden era is the path of virtue.

The super-idealist Shelley is not only a disciple of intellectuality, he is moreover a fervent believer in the divine beauty of nature, in the perfectibility of man, in love that rules the universe, and in affection as the ruling motive of all morality. This early creed is purified through life and manifested by the elevation of his moral character, the open heart and hand to soothe misery, and the pity with all suffering.

His first domestic failures are mostly due to his passionate thirst for helping the oppressed. Pity drove him to his first marriage with Harriet Westbrook, a girl of inferior rank and education. He was divorced from his wife, and soon after he contracted a second marriage with Mary Godwin. She proved a congenial companion to him in his short life, being well educated and somewhat of a poet herself, and of an amiable disposition. During his short residence in his native country, Shelley wrote Alastor or the Spirit of Solitude, a wild romantic dream, and The Revolt of Islam, a rapturous declamatory narrative. Delicacy of constitution forced him to leave England. He went through Switzerland to Italy, where he passed the remainder of his short life, and where the greatest number of his works was composed. His last poem,

written some weeks before his death, is *The Triumph of Life*. The end of this highly-gifted poet was singular and melancholy. He was returning in a boat from Leghorn, when his vessel was caught in a squall in the Gulf of Spezzia, and Shelley and his two companions perished in the waves. The poet's body was afterwards washed on shore, and burnt after the ancient manner on a funeral pile, in the presence of Byron and several others of his friends. His ashes were buried in the Protestant cemetery of Rome, near the pyramid of Cestius.

The chief characteristics of Shelley's poetry are the profusion of imagery, and a spiritual tender harmony like the fitful music of the Aeolian harp, which no English poet has ever surpassed in variety and sweetness. His images are of a character bold and tender in the highest degree, and his intensely passionate study of Greek literature gives a peculiar air of classical purity and transparency to his conceptions.

Principal Works: Alastor. The Revolt of Islam.

Principal Works: Alastor. The Revolt of Islam. Julian and Maddalo. Adonais. Prometheus Unbound. Hellas. The Cenei. The Cloud. The Sensitive Plant.

Ode to a Skylark, etc.

In Alastor or the Spirit of Solitude Shelly describes the early fate of a youth whose mind, elevated and idealised by a pure and benevolent philosophy, pines for communion with a similar spirit and who dies desponding at not finding such a being. Shelley's belief to find ideal intellectual Beauty incarnate in an earthly being finds expression for the first time in Alastor, and it remains the key-note to some other important works. The strength of the poem consists in the exquisitely rich and ideal description of solitary woodland scenery.

The Revolt of Islam again represents his revolutionary principles. The story relates in Spenserian stanzas the rising of a nation to obtain freedom at the cry of a prophet-poet, Laon, the temporary triumph of the cause, the final victory of despotism, and the martyrdom of the hero and heroine. — *Julian and*

Maddalo gives us Shelley's conversations with Byron. — Prometheus Unbound, a lyrical drama, is mystical but contains passages of sublime grandeur and the

most wonderful richness of imagination.

It was Shelleys favourite poem. Prometheus is the defender of love, justice, and liberty, Jove, the tyrannical oppressor of every new development; their mutual combat is the strife between good and evil. Prometheus resists all tortures, secure in his own fortitude, and upheld by the hope of the final triumph of good through Jove's fall. When it actually does take place, a new age of harmony begins. Prometheus is freed by Asia, the incarnation of ideal beauty and love. She is the light of life that enkindles the divine fire in everything alive and brings all to perfection.

The same year the poet wrote his tragedy *The Cenci* which breathes Shaksperian force. — One of Shelley's finest poems is *Adonais*, a beautiful and affectionate tribute to the memory of his friend John Keats, author of *Endymion*, whose early death deprived the world of the promise of a great poet. — *Hellas*, a dramatic poem, displays the poet's sympathy with the Greek war of Independence, and the songs of the chorus are exquisite. — The wonderful power, grace, and sweetness of the genius of Shelley are best mani-

fested in some of his minor poems.

There is delicacy of thought in their exquisitely finished form, whether they sing of Nature's divine charm in pieces like his *Ode to the West-Wind, The Cloud, Ode to a Skylark, The Sensitive Plant, To Night, Autumn: A. Dirge, Hymn of Apollo*— or whether he confesses love, hope, or despondency in such poems as *Love's Philosophy, The Indian-Serenade, The Question, To Mary, Stanzas written in Dejection near Naples, Osymandias*, and the lovely *When the Lamp is shattered.* The magical *translation of the Walpurgisnight* of Goethe shows how highly he appreciates him.

63. **John Keats** (1795—1821). Not far from Shelley,

63. John Keats (1795—1821). Not far from Shelley, near the pyramid of Cestius lies a grave in the Protestant churchyard in Rome containing the remains

of another English poet who like Shelley and Byron died young, before he could tell the world how high his poetical genius might have soared. He is the last poet of Romanticism, but his influence is nevertheless seen on some of the Victorian poets, especially on Tennyson. This is John Keats whose death was lamented over in one of Shelley's finest works *Adonais*.

John Keats was born in 1795 in London. His father kept livery stables. John's studies at Enfield-School were cut short by the death of both his parents. At the age of fifteen he became apprentice to a surgeon at Edmonton, but his leisure time was devoted to literature and poetry. In London he continued his medical studies at the hospitals. He soon became convinced that his true profession was that of a poet. So from 1816 he devoted all his time to poetry. Some minor poems Sleep and Poetry were published in 1817, a year later his first work of note followed *Endymion*. The same year he undertook a four months' excursion to Scotland where he viewed for the first time the grandeur of a majestic mountain region which impressed him very much. Nature in all her beauty, also in her minutest details throws her charm over all his poetical works. He does it with a heart like Wordsworth did, but he deviated from the elder poet's conception in so much as Nature is not linked to human thought, she stands on her own grounds.

Keats has been called the poet of beauty and love. The first line in Endymion "A thing of beauty is a joy for ever" or in Hyperion" 'tis the eternal law that first in beauty should be first in might" contain, as it were, his theories. It is not the ideal intellectual beauty of Shelley, it is love of loveliness for its own sake, just as he viewed Nature for her own merits. The graver questions of mankind had not yet troubled his mind, and who knows if the bent of his intellect would ever have turned that way.

A great, yet unhappy passion for Miss Fanny Brawne influenced his poetical works for the next two years. There are two sources from which he drew his subjects; the Greek myth and mediaeval romance. The subjects of *Endymion*, *Hyperion*, and *Lamia* are taken from Greek mythology. We see the tribute he paid to Romanticism in *Isabella or the Pot of Basil*, *The Eve of St. Agnes*, and *La Belle Dame Sans Merci*. His fine odes: *On a Grecian Urn; To Psyche*, *On Melancholy; To Autumn; To a Nightingale* show how his muse is given to meditation.

Endymion is written in the heroic metre. It is the old love-story of Diana and her shepherd boy and was judged by Keats himself in his preface to it "as a feverish attempt rather than a deed accomplished."

Milton's Paradise Lost with its high-flowing, classical language influenced his second, greatest work, *Hyperion*. The fall of the angels and of man inspired Keats to write also in blank-verse of another cosmic struggle of the powers of heaven, of the fall of the Titans, and the triumph of the Olympian gods. The work has remained a torso. Keat's dogma of beauty's might by right is adhered to throughout the work. The old world, though grand, must cede to a higher, more beautiful, and wiser order of things, as Oceanus finds by his insight into the laws of the universe. Hyperion, the god of day, is outdone by Apollo who adds the richer beauty of thought to the mere splendour of physical light.

The story of *Lamia*, written again in the heroic metre, partakes of the Greek and Romantic style. (Coleridge's Christabel.) Lamia, the serpent demon, begs of Hermes the shape of a lovely woman in order to become the wife of Lycius. At the wedding banquet the philosophic eye of the Sophist Apolonius detects the guise and compels the demon to vanish. "Do not all charms fly at the mere touch of cold philosophy"? is the poet's own reflection at this metamorphosis.

The work is of great charm.

The same must be said of his romantic tale taken from Boccaccio, *Isabella*, *or the Pot of Basil*. The secret love between Lorenzo and Isabella, his violent

death, the burial in the forest, the dream disclosing the vile murder, the secret grave in the garden, and Isabella's tender care and mourning for the lost lover show how skillfully the poet handled rough traditions by finding also their ethical value. The poem is written in the octosyllabled verse.

Woman's sweetness and potency of chaste love is sung in Spenserian stanzas in *The Eve of St. Agnes*. Porphyro and Madeline, though delicately chiselled, are painted with the harmonious richness of love's brush.

La Belle Dame Sans Merci is the embodiment of the wasting power of love. The metre is the old ballad metre.

Keat's weak constitution drove him to Italy in 1820 where he died in February 1821.

64. Felicia Browne Hemans (1793-1835) was born at Liverpool, but spent her youth amid the lovely scenery of Wales, where she imbibed that deep love of nature which is so prevalent in her poetry. Already in her fifteenth year she published a volume of poems and continued at intervals to produce works of grace and tenderness. In 1812 Felicia Browne was married to Captain Hemans, but the union seems not to have been a happy one. In 1818 Captain Hemans removed to Italy for the benefit of his health, and they never met again. Mrs. Hemans then lived at St. Asaph in North Wales, devoting her life to her children and her poetry. She died during a visit at Dublin. — Her poems breathe a singularly attractive tone of romantic and melancholy sweetness. The finest is The Forest Sanctuary, a poem in two cantos in the Spenser stanza, depicting the solitary life of a Spaniard in the primeval forest of America and his remembrances of the past. — The Domestic Affections embody domestic life and sentiments, all things condensed in the word home. — The German war of Independence raised the warmest sympathies of the poetess, and she honoured the memory of Th. Körner in two poems. On the Deathday of Theodor Körner and The

Grave of Theodor Körner. — Her Hymns for Childhood are religious poems for children, full of tenderness and ardour. - The Ballads and Romances were very popular; a tragedy, The Vespers of Palermo, though abounding in beauty, has not enough of dramatic effect to suit the stage. - Some of Mrs. Hemans' finest poems are The Child's First Grief, The Better Land, The Graves of a Household, Casabianca, The Homes of England, The Rose, The Sunbeam, Voices of the Spring.

65. Supplementary List to the Sixth Period.

POETS.

William Falconer: (1732-1769) The Shipwreck.

James Beattie: (1735–1803) The Minstrel. George Crabbe: (1754–1832) The Village, The Parish Register,

The Borough, Tales of the Hall.

Samuel Rogers: (1763—1855) The Pleasures of Memory, Italy. James Hogg: (1770-1835) The Queen's Wake, Wee Housie. James Montgomery: (1771-1854) Greenland, The Pelican Island, Prison Amusements, The Wanderer of Switzerland.

Thomas Campbell: (1777—1844) The Pleasures of Hope,

Gertrude of Wyoming, The Battle of the Baltic, Ye Mariners of England, Lord Ullin's Daughter.

Henry Kirke White: (1785 — 1806) Poems, among which "Clifton's Grave".

Charles Wolfe: (1791-1823) The Burial of Sir John Moore. Landor: (1775-1864) Count Julian and King Roderick. Hellenics.

Pericles and Aspasia. Imaginary Conversations.

Charles Lamb: (1775—1839) Tales from Shakspere. Essays

of Elia.

Thomas de Quincey: (1785–1859) Recollections of the Lakes and the Lake Poets. Confessions of an English Opium Eater.

William Hazlitt: (1778—1830) Character of Shakspere's Plays. The Dramatic Literature of the Reign of Queen Elizabeth. The Spirit of the Age.

Joanna Baillie: (1762-1851) Scottish Songs, Plays of the

Passions.

Mary Botham-Howitt: (1799-1888) Ballads.

Letitia Elizabeth Landon-Maclean: (1802 – 1839) The Improvisatrice. The Golden Violet. Romance and Reality, a novel.

Caroline Sheridan-Norton: (1808-1877) The Sorrows of Rosalie. The Undying One. The Child of the Islands

SEVENTH PERIOD.

THE VICTORIAN AGE. **1830—1900**.

66. The Age of pure Romanticism came to an end with Byron who was its most devoted disciple. The so-called Victorian Age in English literature was subject to many and varied influences in its development. The effects of political, social, religious, and scientific life were far too much felt and occupied the minds of men too much as not to leave their stamp on literature as well.

What had proved vital in the French Revolution, "modern democracy", made itself felt in England too. Parliamentary reform set in. The Act of Catholic Emancipation in 1829, and the Reform Bill in 1832 were the first fruits of it. The further demands of the people found utterance in the Anti-Corn-Law-League in 1838 and in the People's Charter in 1848. The first was answered by the Government in the Repeal of the Corn Laws in 1846, important points of the second have also become law by now. Political questions were taken up by the foremost literary men of the day; all Carlyle's writings were influenced by this democratic movement, especially his *Chartism* and *Past and Present*. John Stuart Mill expressed his views in his *Principles of Political Economy*, and their London circle of friends propagated their ideas to the utmost of their ability. The dominion of logical thought expanded more and more. New scientific discoveries in astronomy, geology, biology, the whole range of natural sciences opened a new era to the study of the origin of the physical world and of man; old dogmas were upset by the theory of evolution in the natural as well as in the spiritual world, and their influence on human thought was deep.

The religious indifference, atheism and pantheism of the preceding revolutionary period gave way to a serious religious movement which was manifold. Keble,

Newman and Pusey are the Founders of Tractarianism, generally called "The Oxford Movement." The aim was a reform of the Anglican High-Church according to pre-Reformation times. The movement took its rise in a longing for saintliness and a belief that its realisation lay in adhering more closely to the principles and rites of the Catholic Church. Stress was laid on the dogma and the authoritative power of the Church itself. Some of the leaders wished and tried to bring about a fusion with the Roman Catholic Church. The Pope refused as their submission was based on principles and conditions of their own. Pusey steadily pursued in his course after Newman's secession to Rome. The rites and doctrines set up by him were much like those of Roman Catholicism: The acknowledgement of tradition, mass, oral confession, penance imposed by the Church, rejection of the supremacy of the State, belief in transubstantiation were the principal claims. The danger of paralysing religious life and progress was imminent, but it was opposed partly by other sections of the clergy, partly by the people themselves when aware of the tendencies of these reformers.

The Evangelical party or Low-Church wished to bring about a union of all Protestants in the different parts of the world and set about doing so in the Evangelical Alliance in 1846. The German critical researches into the origin of the different books of the Bible and the Christian dogma found an entrance too into England, and The Broad Church Party, headed by Dr. Thomas Arnold, Volsey, etc., the strongest opponents to Tractarianism, propagated a religion without any reference to dogmas. Another group of fervent young men turned their attention to mediæval times when life and faith still seemed to be in union, and when not only the imaginative but also the aesthetic side of human nature was satisfied. The so-called Pre-Raphaelites with Ruskin as their prophet were the leaders of this reaction; a study of metaphysics and an inclination for mysticism accompanied this movement. All these great changes necessarily exercised their influence on literature in general and on poetry in particular. Nature, romanticism, problems of modern life, philosophical and metaphysical speculations, the classic past in subject and form, the artistic element-they are all treated of by Victorian poets up to the present day. Their aim is a universal representation of human life and a special characterisation of individual temperament. The matter of their poems is treated with personal passion; and the idyll, the song, short poems and sonnets on life and thought, lyrical poetry altogether are excellent.

The intellectual, moral, and artistic elements are combined in the greatest poets of that period, in Tennyson and Robert Browning. They are aware of the connection between the intellectual and spiritual life, but are far from seeking salvation only in the realm of speculative thought. Classical themes are revived by Matthew Arnold and Swinburne, the artistic element is introduced by Morris, mystical super- naturalism by Rossetti. It is, as it were, "a classic-romantic renaissance of

lyric passion in modern life".

Prose-writing was of great note too. Carlyle's influence in his political, social, philosophical, and historical works was potent, Ruskin's in Fine Arts and sociology, and Macaulay's genius showed itself in his historical writings, essays, and lays, and Darwin and Huxley were most cultured expounders of Natural-Science whose theories brought about a complete

revolution in the realm of thought.

The great novelists embraced the world of fiction (Bulwer) or social problems, (Dickens, Kingsley) or they depicted modern society, either in a realistic way (Thackeray) or by looking into the psychological stimulus of human actions (Meredith.) History furnishes subjects too. Novel-writing by now has become a power, and absorbs the greatest interest of the reading public. Periodical literature has made great strides, the Monthlies and Quarterlies often being superior literary productions on politics, social and philosophical

matters. Thus the literary activity of the Victorian

Age is unparalleled and of great attraction.

67. Alfred Tennyson (1809—1892) was the son of a rector at Somersby in Lincolnshire. He attended the grammar school of Lough, which he left at the age of 12, to be under his father's tuition. When 18 years of age he published a volume anonymously: Poems by two Brothers, containing poems of himself and his brother Charles. In 1828 he went to Cambridge, where he became the intimate friend of Arthur Hallam, son of the historian Henry Hallam. In the following year he gained the Chancellor's medal for the English prize-poem, his subject being Timbuctoo. During the summer of 1830 he went on a journey with his friend to the Pyrenees, after publishing a new volume: *Poems* chiefly *lyrical*, by Alfred Tennyson. After his father's death he returned to Somersby, leaving Cambridge without taking a degree, and resided with his mother. A third volume of *Poems* appeared in 1833. It was, like its predecessors, received coldly by the public and the critics, though containing some of Tennyson's most beautiful poems, among them The May Queen. About that time a terrible blow fell upon the poet: his friend Hallam, affianced to Tennyson's sister Emily, died at Vienna. Even poetry failed for a long time to comfort him. After Hallam's death, Tennyson lived in London, and in 1842 he issued two volumes of Poetry, and at last gained his reward. The poet burst into sudden fame, and became the most popular minstrel of his times. These two volumes contained Dora, Locksley Hall, The Gardener's Daughter, The Lord of Burleigh. A pension of £ 200 was now bestowed on him by Government. In 1847 his next work, The Princess, a Medley, was published. -The year 1850 was the most noteworthy of his life. In Memoriam, poems composed in memory of his deceased friend, appeared anonymously. In them grief was softened by resignation and hallowed by purity of faith. In the same year, after his marriage with Emily Sellwood, daughter of a solicitor at Horncastle

and niece of the famous navigator Sir John Franklin, Tennyson settled at Twickenham, and on the death of Wordsworth he became Poet Laureate. — At the end of 1853 Tennyson left Twickenham for the Isle of Wight, residing in a pretty cottage there, Farringford, near Freshwater, happy with his wife and sons, Hallam and Lionel. Here he received the visit of his American brother-poet Longfellow. At Farringford he composed Maud and other Poems in 1854, The Idylls of the King, in 1859 (completed 1869), and Enoch Arden, in 1864. In 1869 he established a second home for his family at Aldworth, near Haslemere in Surrey. Henceforth his time was divided between Farringford and Aldworth, with occasional journeys to London, to the Continent, to Copenhagen a. s. o. His later works are Ballads, Tiresias and other Poems. Locksley Hall, sixty years after, and several tragedies: Queen Mary, Harold, The Cup, The Promise of May, and Becket. n 1884 he was created a Peer with the title of Baron Tennyson of Aldworth and Farringford. Two years later he had to face a severe loss. His younger son, Lionel, who had been attacked by fever in India, died on board ship during his journey home. In the autumn of 1892, the aged poet had an attack of influenza, complicated by gout, and on the sixth of October, he passed away very peacefully at Aldworth, surrounded by his family. He was buried in Westminster Abbey beside his friend and brother-poet Robert Browning, and his last poem, "Crossing the Bar", composed on his death-bed and set to music by Lady Tennyson, was sung at the ceremony.

Tennyson is a poet of great versatility. The range of his subjects is wide and of great variety, his power and sweetness of versification great. He is like Keats a lover of beauty, and this love of the beautiful gives his verses a shape of perfection and a depth of feeling adequate to his creative power. There is always connection between idea and form, a careful study of words and their power in verse. He is a master not only of short lyric song, but also of the pastoral,

idyll, romance, elegy, and ballad. His blank-verse is finely polished and most musical. The influences on his development are varied; we find him paying tribute to the different currents of life and literature, a fact which kept his poetical power alive and fresh throughout his long life.

If we read pastorals, like Dora, The Gardener's Daughter, Northern Farmer, The Grandmother, the idyllic epic Enoch Arden, or his shorter idylls The Lord of Burleigh, Lady Clare, The May Queen we observe him showing Wordsworth's love for the simple ways of the country people in their every day life.

His preference for romantic subjects, taken from the chivalrous and feudal times of old England is brilliantly shown in shorter poems, such as The Victim, Godiva, The Lady of Shalott, Morte d'Arthur, Sir Galahad, Sir Launcelot and Queen Guinevere, The Sisters, The Beggar Maid, and in his greatest work The Idvlls of the King.

Greek mythology furnishes him themes for other poems into which he instils modern thought. The rich melody of his words, the beauty of style, his enthusiastic description of nature are alike genuine in pieces like Oenone, Tithonus, The Lotos-Eaters, or Ulysses in his very modern conception of one's path through life. When filling the post of Poet Laureate the patriotic vein glowed on several occassions. The death of England's greatest soldier gave rise to the Ode on the Death of the Duke of Wellington, a poem in which the author paid the country's debt of love and reverence to the hero, statesman, and man of simple and pure habits "who never sold the truth to serve the hour". The rhythmical movement in this poem is adapted to the rush of feeling or the course of contemplation, and changes continually, dying off in solemn, peaceful passages. Love thou thy Land, The Defence of Lucknow, and the brilliant panegyric The Charge of the Light Brigade are fruits of his patriotism.

Tennyson is free from cosmopolitan inclinations, he is an aristocrat at heart. He believes in the common rights of all and did his best by his poetry to draw men and women of all ranks together into closer sympathy, but the way of arriving at this political and social fulfilment of ideal was according to his opinion not by a rush for liberty, but by the slow progress of the masses through intellectual and moral culture. The vital questions of the day are only alluded to in *Maud* and *Locksley Hall*.

His religious and moral views are expressed in *In Memoriam* and some minor poems of great beauty.

Principal Works: The Princess. Maud. In Memoriam. Enoch Arden. The Idylls of the King. In the first work Tennyson states his views as to woman's enfranchisement.

The Princess, a Medley, is a blank-verse story of a prince and princess, betrothed by their parents, without having seen each other. The Princess Ida influenced by two strong-minded widows, hates the thoughts of marriage and founds a University for girls. Disguised in female dress, the prince and two friends are admitted as students, but the secret is soon discovered, and they are shamefully expelled. Then comes war between the two kingdoms, the prince is struck senseless in the strife and carried to the University, now changed into a hospital. As Ida, the head of the College, moves round the sick-bed, where he lies hovering between life and death, a new light dawns upon her. She begins to feel that the gentle ministrations of home are a fitter study for her sex than the study of classics, mathemathics, and physics. So she becomes the wife of him whose life her tender nursing has saved.

The solution of the question is a compromise between the old divine laws of nature and the just claims of the sex as long as distinctive womanhood is not harmed. "The woman's cause is man's, not like to like, but like in difference, self-reverent each, and reverencing each", that is the motto, for woman

must have "space to burgeon out of all within her", and marriage between Ida and her constant lover is

based on these principles.

The mixture of modern ideas and manners with those of the age of chivalry and romance renders *The Princess* truly a medley. But the poem is well written, and with the fine satirical touch in it there often mingles a tone of deep social wisdom. Some of the intervening lyrics are exquisite, as *Sweet and low, The Splendour falls, As through the land at eve we went.* — *Maud* is a tragical monodrama, composed in verse of irregular measure, but containing sweet

and beautiful language.

The piece is a drama of the soul, a tragedy. The hero is affectionate, but varying in his moods from gentleness to passion, of weak moral character, feeble will, and want of self-control. His father, a business man, was ruined by dishonest competition in trade, one of the vital questions the poet here enlarges upon. He committed suicide. The son accuses Maud's father in his heart as the instigator of the sad troubles, and his boundless hatred is centred on all the family except Maud, his play-mate in happier days. All the passion of his heart is lavished upon her, and many lyric pieces, interwoven, are love's language, full of music and sweetness, viz "Birds in the high hallgarden — Maud has a garden of roses — Come into the garden, Maud, or after the catastrophe: O that 't were possible." — Their mutual love comes to a fearful end by the interference of Maud's brother. a duel between the two men, the lover slays his opponent, and Maud dies of a broken heart. The hero is tossed about by remorse and despair; on the verge of insanity he conceives fighting in a good cause as being the best remedy to awaken him to a better frame of mind for embracing the doom God may have assigned to him.

In Memoriam is a group of elegies, 131 in number, full of mournful pathos and melancholy tenderness. It is composed in the eight-syllabled quatrain, to which

a very simple modification of rhyme, an exchange between the third and the fourth lines, imparts an uncommon tone:

I hold it true whate'er befall.
I feel it, when I sorrow most:
'Tis better to have loved and lost
Than never to have loved at all.

Commenced as a token of friendship beyond the grave, as a personal duty to overcome doubt and sorrow, and to restore his soul to peace and confidence — his sphere of thought soon wandered from the particular case in view to universal subjects. We may call the poem Tennyson's creed with regard to his religious views and to his hopes of mankind's final journey and goal in "one God, one law, one element, and one far-off divine event to which the whole creation moves."

The Idylls of the King are a cycle of romances, referring to the chivalrous King Arthur and his Round Table. They are written in melodious and sonorous blank-verse and typify, in the adventures of the king and his knights, human conflicts common to all mankind.

The origin of the romance has been spoken of in the Brut of Layamon. Monmouth and Malory had first taken up the subject; the story fascinated poetic minds from Chaucer to Milton, Dryden, Tennyson, Morris, Arnold, and Swinburne; but in Tennyson the

old legend found its best interpreter.

True and false love, true and false knighthood, the vanity of all earthly things and institutions are the subjects of twelve tales centring in King Arthur and lovely Queen Guinevere. The Coming of Arthur treats of his divine origin and mission and relates his marriage. Gareth and Lynette is, as it were, another Taming of the Shrew. Geraint and Enid glorifies woman's obedience to the man she loves, another Griselda! Balin and Balan is the incarnation of inherited valour and unsubdued violence of temper. Merlin and Vivien shows woman's falseness and man's weakness, Lancelot and Elaine a true specimen of

real knighthood, love's purity, and the deep affliction a woman can undergo. The Holy Grail speaks of the vain endeavours of tainted knighthood to win the salvation of mankind in the Holy Grail. Pelleas and Ettarre, and The Last Tournament reveal the degeneration of knighthood and womanhood, Lancelot and Guinevere the catastrophe of their sinful love, and The Passing of Arthur ends in Arthur's final destiny—he returns to his issue and haven, to God, the Eternal Father.

Enoch Arden, a domestic idyll in blank-verse, tells a touching story of humble life.

The poem relates the childhood of three children, the wooing and the happy marriage life of Enoch and Annie, the affliction that drove Enoch to the orient, his shipwreck and solitary years on an island, the loneliness and fidelity of Annie, her poverty and second marriage, Enoch's return, his great self-denial, renunciation, heroism, and solitary death. This is all related with great simplicity, forming all the greater contrast to the depicted strong feelings and noble actions of the persons. The description of nature on the island and in the tropics is of great beauty.

Tennyson's successor in the laureateship is the poet Alfred Austin. His best work besides his political poems is *The Garden I love*.

68. Elizabeth Barrett Browning is the greatest English poetess (1809—1861). Born at Burn Hall, Durham, she past the first twenty years of her life at Hope End, near Ledbury, Herefordshire. She studied the classics and was thoroughly versed in philosophy and other sciences. After a short residence at Torquay she lived with her parents in London. In early life the bursting of a vessel in the lungs occasioned a long illness, and she remained an invalid throughout her life. Her Essay on the Mind and other Poems appeared in 1826, a translation of the Prometheus Bound by Aeschylos in 1833. Original works followed: Seraphim and other Poems, and A Drama of Exile, a lyrical drama,

describing the experiences of Eve after the expulsion from Paradise. — In 1846 Elizabeth Barrett was married to the poet Robert Browning, a kindred spirit, and went with him to Italy, residing chiefly at Florence on account of her health. — What she saw of the Revolution of 1848, (from the windows of her house, called Casa Guidi) inspired her fine political poem, Casa Guidi Windows. —

Mrs. Browning possessed great facility of composition although her writings varied in their quality. Rich phantasy and depth of feeling are her special gifts. The range and standard of her poetry is wider than Mrs. Hemans'. She liked adopting romantic subjects and succeeded with some of them, for imstance The Romaunt of the Page; The Lay of the Brown Rosary; The Rhyme of the Duchess May. Lady Geraldine's Courtship is a counterpart of Tennyson's "Lord of Burleigh". Mrs. Browning's compassion with human misery, especially with poor children, is shown in her most effective poem, The Cry of the Children. She is very successful in the sonnet-form; her extravagant effusion is then kept within bounds. The 43 Sonnets from the Portuguese, her bridal gift to her husband, are her best literary production, rich and deep in feeling and strength of thought. They are the immediate outpourings of her own heart. Love's passion, surrender, devotion, humility, and bliss cannot be sung more truly. The sonnets Consolation, Tears, Discontent, Patience taught by Nature, Exaggeration, Life, and Adequacy contain a philosophy that has reaped benefit from the sorrows and drawbacks of her own life without embittering her mind or diminishing her trust in Divine Providence.

Mrs. Browning's greatest work is *Aurora Leigh*, a romance in blank-verse. Apart from the love story many autobiographical features of the inner life and thoughts of the poetess are to be found in this work whose heroine is a poetess too. It is very lengthily written, especially when the author dwells on the most stirring questions of the time. The tale itself is of

great beauty. Passion, the strength and depth of a woman's soul and character, her compassion and ready help in cases of distress, her deep bourn of love make the heroine very sympathetic and leave a lasting impression on the reader. "Art is much, but love is more; Art is a service", and social help to the uncultivated masses fails in its object when only addressed to their crying needs without trying to raise the soul. But elevation of mind and soul in the true Christian spirit of love will bring mankind to better ends. Hero and heroine learn that lesson in their struggles to work out their ideals.

69. Robert Browning (1812-1889). Robert Browning was born at Camberwell, a suburb of London and was the son of a clerk in the Bank of England. His parents were Dissenters, belonging to the Independents, Cromwell's and Milton's religious sect. At that time Dissenters were looked askance at by society; Oxford and Cambridge Universities did not accept them as students. Thus it came to pass in R. Browning's case that his studies did not lie in the same direction as was customary for young fellows of those days. Private tutors, a year at the London University, travels on the continent, comprehensive readings in the British Museum prepared him for his literary career, circumstances permitting him to follow his poetical inclinations without the necessity of a profession. In 1846 he married the celebrated poetess Elizabeth Barrett. The couple went to live in Italy on account of Mrs. Browning's delicate health; after her death in 1861 Robert Browning returned to London. The secret marriage with the invalid, some years his senior, the very happy wedded life, fruitful also for both as regards their poetical works, is a delightful romance in itself illustrated by their love-letters and Mrs. Browning's Sonnets from the Portuguese.

Robert Browning's personality was very winning apart from 'his absolute loyalty to the sanctities of home'. He was an idealistic optimist; his religious faith was steadfast and profound; robust virility and

dauntless buoyancy made him a most delightful companion. Endowed with these qualities and a great intellect he might have been one of the foremost poets of the period like his contemporary Tennyson. But the group of his admirers was limited, and it is only in our times that we are beginning to do justice to his superior mental gifts. His poetry appeals to the thoughtful reader, and it is not likely ever to be popular in the sense of being read by the masses. It is marked by masculine, strength of expression, keen insight into character, fondness for grotesque imagery and for rugged, and ungainly verse. It is moreover often obscure to a fault; in after years in an artistic sense his poems were found sadly wanting, and the volubility of speech very tiring. Almost all his works are either dramatic monologues or closely akin to that. This form suited his special gift of analysing character. The action is of secondary importance to him. His pieces are generally episodes in a certain crisis which Browning never prepares by any introductory hints though they abound in allusions. Abruptly they open, abruptly they come to a tragical close, depicting the situation most vividly in spite of great abstruseness of language and swift transitions or thought.

Principal Works: Pauline (1833). Paracelsus (1835). Strafford (1837). Sordello (1840). Bells and Pomegranates, (1841—1846). containing, Pippa Passes (1841). Dramatic Lyrics (1842). A Blot in the Scutcheon (1843). Dramatic Romances and Lyrics (1845). Luria; A Soul's Tragedy (1846). Christmas Eve and Easter Day (1850). In a Balcony (1853). Men and Women (1855). Dramatis Personae (1864). The Ring and the Book (1868—1869). Fifine at the Fair (1872). Aristophanes' Apology (1875). Asolando

(1889).

In 1833 Browning published his first work *Pauline* with little success. *Paracelsus* followed in 1835. It expounds the author's philosophical thoughts, and describes the strivings of a soul after hidden knowledge and power. Browning in his later works has

never surpassed the loitiness of expression in Paracelsus. Strafford proved a failure, but the most difficult

and obscure of all his poems was Sordello.

Pippa Passes, a fantastic poem in dramatic form, was received with more favour. It consists of four dramatic scenes, bound loosely together by the poor Italian factory girl's character and beautiful songs which involuntarily influence the dealings of the four groups and save them from moral disaster. The beautiful hillside of Asolo is the scene of action on the one holiday the poor girl has — on New — Year's Day. Pippa herself is one of the poet's most touching creations.

The study of Italian history, literature, and art coloured all his later works. Luria and A Soul's Tragedy take us to Italy again in the time of the Renaissance which the poet knew and loved so well. Luria, the Moorish commander of the Florentine troops against Pisa, puts to shame the petty slander, underhand dealings, and ingratitude of the Council of Florence; his uprightness prefers death to betraying the cause

he had embraced.

Love's passion fills the beautiful episode *In a Balcony*. Untruth on the one side, dictated by fear, jealousy on the other undo the happiness of the lovers.

Browning could not but take a vital interest in the religious questions of the time. He did so in Christmas Eve and Easter Day. Neither Tracterianism. nor the Evangelical order of the Nonconformists satisfied his religious needs, but he disliked most of all the barren rationalistic criticism of the German school. God is to be worshipped in the spirit, altruistic love towards mankind is the touch-stone of one's religion. The same subject is treated of in several minor poems, such as Bishop Blougram's Apology; Rabbi Ben Ezra, and La Saisiaz. The object of living is to take this life as it is, to enyoy it temperately, and to help to improve it; action being the chief motive power. Religious doubt when wrung with and overcome only leads to strength of character and faith, for through evil we recognise that it is better to adopt the good.

The Ring and the Book is considered his masterpiece. It is based on a Florentine murder told in ten soliloquies by persons concerned in the law-suit from their different points of view. The book is the contemporary record of the murder, the Ring is the circle of narrative and character drawings with which the poet surrounds it. One of the chief aims of the poem is to show how difficult it is to prove matters of fact even from the evidence of eye-witnesses. The pictures drawn of the principal actors — the culprit — sweet Pompilia — the good priest Caponsacchi — the Pope are most real though all express themselves in Brow-

ning's language.

His minor poems are published in Bells and Pomegranates, Men and Women which latter won his fame, Dramatis Personae, and Dramatic Idyls. Most of them are again monologues. Splendid sketches of persons and of the times are given in Fra Lippo Lippi, Andrea del Sarto, My Last Duchess, The Bishop orders his Tomb at St. Praxed's Church. The sacredness of music is treated of in Master Hugues of Saxe-Gotha, A Toccata of Galuppi's, and Abt Vogler. Romantic themes are taken up in The Pied Piper of Hamelin, a masterpiece of versification. Browning's quaint fancies and uncouth rhymes are employed most successfully in the production of numerous effects. How they brought the Good News from Ghent to Aix; The Confessional; The Glove; Hervé Riel are ballads full of spirit and fire and free from those obscurities which often repel readers from his greater poems. Italy's struggles for independence were sympathised with in various pieces, f. i. The Italian in England. Browning strikes a new tone in his love-songs. They are neither simple, nor sensuous, nor impassioned. The poet works out love's philosophy in an analytical but wholly original and enobling way. Some of the most striking are In a Gondola, The Lost Mistress, Love among the Ruins, A Woman's last Word, Evelyn Hope, The Last Ride Together, and the appendix to Men and Women dedicated to his wife One Word More.

Browning's last work is Asolando, published in 1389. He died soon after when on a visit to his son in Venice. His remains were interred in Westminster Abbey with due honours. In the epilogue to Asolando he drew a portrait of himself: "One who never turned his back but marched breast forward - Never doubted clouds would break - Never dreamed, though right were worsted wrong would triumph, Held we fall to rise, are baffled to figth better, - Sleep to wake."

70. Dante Gabriel Rossetti (1828-1882). Contemporary with the preceding great poets of the Victorian Age was a group of young artists to whom the intellectual tendency of the times was of secondary importance as regards their art and views of life. They clung to the romantic past of the Middle Ages with its fervent religious faith, full of the mystery of transcendental life, and they added of their own accord passion and love of beauty as the key-note of their own artistic productions. The first of "those that haunt the vale of magical dark mysteries" (Dantis Tenebrae) is Dante Gabriel Rossetti, the founder of the Pre-Raphaelite Brotherhood.

He was born in London in 1828 of Italian parents. His father had had to leave Italy on account of his political opinions. Great Dante scholar as he was, his love for Italy's greatest poet was inherited by all his children, and the profound study of Dante's life, work, and age awoke the son's passion for the mediaevalism of this period, its poetry, and art. His southern origin and the atmosphere at home are clearly manifested by the bent his genius took. His gift for painting showed itself early. Therefore, after having left King's College School he became for a short time a pupil of the Royal Academy of Painting where Holman Hunt and John Everett Millais were his fellow-students. founded in conjunction with them The Pre-Raphaelite Brotherhood in 1848. Their principles were explained in the journal "the Germ". They broke with the conventional style of painting and recurred to the simple

earnestness of the primitive masters of the Quattrocento, their faith and love of truth and detail. Ruskin, the great art-critic, embraced their cause and perfected

its victory.

Besides Rossetti's gift for painting, literary inclinations were strong from the beginning; for at the age of eighteen one of his best poems was written *The Blessed Damozel*. This first poetical production already bore the stamp of his peculiar art mysticism, incomparable vividness of colour, great plasticity, and melody of sound. It is pictorial like all his poems. The poet composed with the mind of the artist, just as the painter looked at things through the eyes of the poet. In many of his poems complete pictures form themselves at once in the mind of the reader, the best proof that a painter's phantasy conceived and illumined them.

Rossetti was an autodidact in both arts, he even abstained from sending his pictures to exhibitions. In poetry too he only depended on other influences when he wished to adopt structure, mêtre, and rhyme from Italian or mediaeval poetry if suitable to the subject he wished to treat of. Therefore his thorough study of Italian literature awakened his predilection for the sonnet-form, and his sonnet-sequence *The House of Life* shows his mastership in subject and form.

It was only in 1870 that his volume of *Poems* appeared. After a long engagement with the beautiful Elizabeth Siddal, his pupil and model for many of his most famous pictures, he was at last able to marry her in 1860. His wife possesed that lithe, frail, and ideal beauty which betrays inner life and love and yet appeals to the senses. It is her type especially that occurs again and again in his paintings. She died after two years of happy wedlock. Rossetti's despair was deep, and when he buried her he renounced all his aspirations and put his manuscript into her coffin as a last parting gift. In 1870 the weak state of his eyes compelled him for a time to abandon painting. His pecuniary circumstances being bad, his friends

begged him to disenter his poems and get them published, which he at last consented to do. They found ample recognition by the public. The second volume Ballads and Sonnets appeared in 1881. Translations from the Italian poets had been issued in 1861, called Dante and his Circle.

Gems among his poems are The Blessed Damozel, veiled in mystic beauty and music; a most touching narrative The Last Confession, full of fine characterisation; Eden Bower; Dante at Verona; Ave; A New-Year's Burden; A Little While, a Little Love, etc.

Rossetti's love of the mediaeval period with all its passions, love, hatred, and wild revenge, valour and strife, belief in witchcraft, injustice, and abuse of might for right inspired his best ballads. Their composition is truly artistic, the dialogue is amply made use of like in the old models, the refrain with notable variations alludes to the course events take, and the rhyme is rich and varied. The best are The Staff and Scrip, Sister Helen; with its key-note "Hate, born of love, is blind as he". Jenny, a modern picture of sin and shame; Rose Mary; The White Ship, and The King's Tragedy.

His sonnets are devoted to Love's worship and passion, and view hope, life, and death in relation to this almighty factor. Those on pictures show his gift of painting with his pen as brilliantly as with his brush.

Rossetti's constitution was never very strong. His nervousness was increased by insomnia, from which he suffered during the latter years of his life. The chloral he took made matters worse. In hopes of recovery he went to the small watering-place of Birchington where he died in 1882.

71. Christina Georgina Rossetti (1830—1894). Christina Rossetti was the sister of D. G. Rossetti and had inherited the poetical talent of the family. As a poetess she might be classed together with Mrs. Browning. The subject-matter of her poetry is more limited than her rival's; the social and intellectual questions of the time do not trouble her mind: she is bound up in herself, in her secluded world; nature is her friend in all its aspects; animals and flowers are her dearest companions. But her deepest feelings are of a devotional turn. A touching simplicity of faith makes itself felt; it does not argue, but trusts in God's goodness and benevolence towards mankind. She never doubts; yet she is fully aware of the responsibility life means for everyone. The keynote to her sentiments is resignation. There is no mysticism in the general sense of the word in her religious bent; her consciousness of being one with God is too intense, too clear to draw her into speculations of a mystic order. Melancholy throws its shadow over many of her poems, and "all is vanity" is the conclusion she draws from her experiences. Therefore she is not life's victor; she bears all trials nobly and looks forward to her eternal Haven of Rest.

A fine vein of humour breaks forth when she resorts to fairy land for a subject. *Goblin Market*, her first gift to the public, is of inimitable charm. The harmony and rippling melody, the glow of descriptive colour, the exquisite rhythm and rich rhyme produce a vivid picture of the scene. The same effect is to be noticed in *Freaks of Fashion* where birds of different plumage dispute as to the most profitable

and suitable fashions for their young ones.

Christina Rossetti indulges her romantic inclinations in some of her narrative poems, though she excelled mostly in the lyrical form. The Prince's Progress, Love from the North, In the Round Tower at Ihansi, Maud Clare, Sister Maude, Maiden Song, Jessie Cameron are some of them. She cannot always refrain from imbuing them with symbolic meanings as in the first piece.

She is especially addicted to devotional sentiments. These simple touching verses are the passionate communings of a believing and loving soul with her God; her main interest lies in eternity or life's connections with it. One Certainty, Advent, The Heart knoweth its own Bitterness: A Christmas Carol, Qld and New

Year Ditties, Eve, Up-Hill, To what Purpose is this Waste? are some of the choicest poems on this subject.

Christina Rossetti handles the sonnet-form with artistic skill, it seems the most appropriate form to

her for expressing her sentiments.

Love, enyoying the sweet taste of fulfilment was not her portion in life, and her few love-poems are proof of it. Looking Forward, If I had Words, By Way of Remembrance, Dream Love, Echo, and Monna Innominata, a sequence of 14 sonnets, tell of a love tasted but hopeless. Later Life, A Double Sonnet of Sonnets contains as it were the results of her religious researches and her views of life. The Months, A Pageant, treats of the genuine joy nature provides us with in the course of the months. Optimism is the key-note of it; the ever reviving power of the earth represses dejection in the germ, and a heart, full of thanks, enjoys the divine gifts of the year.

72. William Morris (1834—1896). This was another artist, just as talented and possessing similar gifts to Dante Gabriel Rossetti. He was born in Walthamstow near London, the son of a wealthy stock-broker. The colleges of Marlborough and Exeter prepared him for Oxford where he took his degree in 1857. Ancient classics and mediaeval lore were his favourite studies at the university, and this taste is the prominent feature of his work to follow. His artistic and aesthetic inclinations were furthered through the acquaintance with his fellow-students Burne-Jones and the Pre-Raphaelite painters D. G. Rossetti and Holman Hunt who were then executing the frescoes in the Union Debating Hall of the College.

After leaving Oxford, artistic and literary pursuits went hand in hand. A journey to France introduced him to the solemn mystic grandeur of Gothik architecture, and his love and admiration for it were so great that for a time he became the pupil of the great London architect, Mr. G. E. Street. But Morris soon recognised his true vocation of writing poetry. Yet his fine aesthetic conception of form and colour found

means of showing itself in a new important undertaking. When fitting up his own house before his marriage he conceived the plan of starting in conjunction with some friends a business as decorators and artistic designers, which is still in existence, exercising great influence on the tastes of the people throughout the country. It soon extended to every branch of art-workmanship. Stained glass-windows, wall papers, hangings, draperies, and carpets, artistic furniture, glasses, metals, pottery, and book illuminating were designed and executed by the firm of Morris and Comp.

The artisans Morris employed, and their conditions of life brought him into contact with socialistic ideas which he fervently embraced and bore witness to in word, deed, and with his pen.

But it is not so much the socialist or decorative designer as the poet who interests us most. He is not a high-soaring genius who found new paths for his inward fire; no volcanic nature, in strife with the world's opinions and laws, no promoter of new and startling ideas, and no poet philosopher. His modesty and self-confidence do not pretend to any high rank among his country's poets as he himself states in the *Prelude to the Earthly Paradise*. "The idle singer of an empty hour," who is aware of the short-comings of his poetical genius.

Nevertheless his work bears the stamp of originality. Poetry only occupied his spare hours, but his facility of putting into verse the subject he had in mind aided him in composing so much. He excels in the poetical narrative and epic song. His sources are threefold: The Greek myth he knew so thoroughly from his readings in Oxford, mediaeval lore, and the Icelandic and Scandinavian sagas. He viewed and treated them in the spirit and language of mediaevalism, yet he always succeeded in transmitting his own enthusiasm to the reader, skilfully depicting characters and situations most graphically.

His first work of note in 1858 The Defence of Guinevere and other Poems shows his preference for the Arthurian tale, it is half lyrical like the poems. The Life and Death of Jason, published in 1867 we see the personal force of his talent. The old Greek legend is told in the romantic stile of Chaucer but not in his weighty language; how differently would Swinburne have treated the Greek passion and disaster of the tale!

Soon afterwards, from 1868—1870 his most volumnious work followed. The Earthly Paradise in 4 books. Boccaccio's Decamerone and Chaucer's Canterbury Tales served him as a pattern in so-much as 24 tales are set in a framework. Norsemen, weary of life and their country where a pestilence is raging, set out with some followers to seek the earthly paradise they have heard so much of in old legends. During many years of wanderings over unknown seas and strange lands they experience all the deceptions life has in store for them. At last a remnant of the crew, worn out and hopeless, arrive at a beautiful island in a faroff sea, a colony of the Greeks whose inhabitants still cling to their old religion and free constitution. There the weary wanderers remain, gladly welcomed. A festival is held at the beginning and middle of every month, at which both hosts and their guests then relate their tales. And so it naturally comes to pass that the poet has full scope for satisfying his hellenic and also his romantic inclinations. Twelve stories treat of Greek myths, twelve are romantic legends. Among the Greek we find Atalanta's Race, Cupid and Psyche, The Death of Paris, and the best The Golden Apples; among those of Northern origin, Ogier the Dane, and The Lovers of Gudrun.

Morris's most genuine work is The Story of Sigurd the Volsung and the Fall of the Nibelung (1876), the Siegfried of the Nibelungenlied. Like Richard Wagner the poet recurred to the original source of the myth, the two Eddas and thus many occurrenses to which the Nibelungenlied itself gives no key, like the hero's

relations to Brunhild, are clear to the reader from the course events take. The metre is the old long-line with six high-toned and any number of unaccented syllables. The spirit of the old epic with its boldness and passion is rendered in simple but genuine language, suitable to the old song.

In *The Tale of Beowulf* (1895) translated with A. S. Wyatt's help, he sought his subject in Teutonic tradition. The alliterative verse of the old epic is handled with skill. Morris had already made use of it in some parts of his miracle play, *Love is Enough* (1872.)

A long series of imaginative prose-stories, written in archaic English and taken mostly from the Icelandic sagas once more occupied the last then yearsof his life.

News from Nowhere (1890) expound his socialistic theories, Art and the Beauty of the Earth, and Westminster Abbey (1894) his conception of the value he attributed to the cultivation of art in our daily life.

William Morris died suddenly in 1896.

73. Matthew Arnold (1822-1888). Matthew Arnold was a writer of exquisite poetry and beautiful prose, a deep thinker and keenly alive to all the questions of the period. He was born on Christmas Eve in 1822 as the eldest son of the well-known head-master of Rugoy, Dr Thomas Arnold, the leader of the opposition to Tractarianism. Under this great pedagogue and historical scholar he was prepared for Oxford, his education being essentially on classical lines. A profound knowledge of classic literature and a great predilection for it was the consequence. The family spent a great part of the vacation at Fox-How near Grasmere, and it was there that young Arnold's love for Wordsworth grew whose brilliant interpreter he was destined to become. Wordsworth's influence as well as Goethe's were apparent in all his literary efforts. Arnolds best friend at Oxford was the poet Arthur Clough who died young in Florence in 1861. In 1847 Arnold left Oxford for London after

In 1847 Arnold left Oxford for London after having taken his degree. He became private-secretary

to Lord Lansdowne, then Lord President of the Council. In 1851 he was appointed Inspector of Schools and retained this office till 1886 when he retired on a pension. When filling this post he frequently visited Germany and France to inquire into the methods and systems of the schools there. His thorough acquaintance with the languages, the literary, political, and social conditions of these countries, their preferable and objectionable points with regard to his own land made these studies most fruitful for his actual post as lay-inspector and for his writings as one of the finest critics in England.

He first appeared as a poet before the British public. Though the bulk of his poetical works is not great, and though he cannot be called a popular poet, his work is of high order. In 1849 he published his first volume The Strayed Reveller, and other Poems. Empedocles on Etna; Tristram and Iseult followed in 1852; Sohrab and Rustum and another volume of Poems in 1853: Balder Dead in 1855: Merope: a Tragedy

in 1858; The New Poems in 1867.

In 1857 he was appointed Professor of Poetry to the University of Oxford, and he held that chair for ten years. His preface to his *Poems* in 1853 had shown his high qualities as a critic, and he generally occupied himself with this branch of literature after his nomination. His lectures on Homer proved his superiority before a large public audience, and still more so when they were published in the first periodi-

cals of the time together with many others that followed.

Essays in Criticism, 1st and 2nd series appeared from 1865—1885; Culture and Anarchy in 1869; Friendship's Garland in 1871; Literature and Dogma

in 1873; God and the Bible in 1875.

While on a visit to Liverpool, Arnold suddenly died of heart-disease in 1888. He was buried in his

birthplace Laleham.

Arnold like his younger compatriot Swinburne was deeply embued with the hellenic spirit of poetry. He resorted to Homer, Pindar, Aeschylos, and Sophocles for "choice of subject, the necessity of accurate construction, and the subordinate character of expression". (Preface.) From his studies on these subjects his theory arose that the form of a poem has always to be in correspondence with the evolution of the thought; both have to be classical, that is — perfect. This dogma is adhered to by himself in his verses. It gives them lucidity, dignity of thought and sentiment, purity of diction, melody of tone, English vigour blending with Greek grace. Pieces like *Dover Beach* sound like choral music!

Arnold is far from limiting his poetry to classic subjects alone; the list of his works shows the contrary. Teutonic sagas and romantic lore interested him too. When treated of in poems they underlie the same rules of composition with regard to subject and form.

He excels especially in reflective, didactive, and elegiac poetry, for he lacks rapture and never seems to be carried away by the energy and impulse of passion, the impetus of poetical genius. He also failed in writing dramas though he gave excellent advice how to compose them. After composing *Empedocles on Etna*, and *Merope* he abstained from this branch of literature.

A tinge of melancholy overspreads his comparatively few love songs as well as his meditative and descriptive poems. He is not a gloomy pessimist, satisfied with negations, but the seriousness of life, its claims, and duties continually occupy his mind. With his good English common sense, his practical inclinations, his purity of heart, and self-restraint he had the best counterbalance against pessimistic misguidance and passive resignation. Empedocles, the gloomy pessimist, despairs of life and throws it away of his own free will; Callicles is the apostle of life's beauty and hopefulness. Arnold's philosophy is of a practical nature: "Man has to learn to stand on his own feet, hink clear, feel deep, bear fruit well". (Pro-

gress) "Resolve to be thyself". (Self-Dependence) Human Life; The Second Best: Morality; Quiet Work; Youth and Calm; Resignation — they all reveal the bent of his meditation. Thyrsis, the memorial Poem on his friend Clough, and Rugby Chapel, in memory of his father, are elegies of high order.

His love songs are few; passion is controlled or has ebbed off, resignation remains; that is the stamp most of them bear. A Memory Picture; Meeting; A Farewell; Absence; On the Rhine; Longing; Urania are among his best. Fine lyrics are the songs of

Callicles in Empedocles on Etna.

St. Brandan, the legend of Judas Iscariot, contains a splendid description of the polar region which affords an hour's balm on every Christmas Eve to the unhappy traitor of our Saviour. In The Forsaken Merman, his lyrical narrative Tristram and Iseult, Sohrab and Rustum he recurred to romantic subjects, and in Balder Dead to the deep bourn of Scandinavian sagas. He fully succeeds in representing that old Persian prowess, pride, and ambition of glory in old Rustum, (the Persian Hildebrand of the Hildebrandslied) and the knightly valour of young Sohrab, whereas Tristram and Iseult are but faint portraits of the unhappy couple.

Hell in Balder Dead, and Balder's speech to Hermod bear strong likeness to the Greek Hades and Achilles' lament to Ulysses, and Balder's funeral on the floating vessel recalls in its majestic and poetical

grandeur that of Beowulf's.

Merope is constructed on the Greek plan; the few persons acting find their relief in the chorus that comments on the action going on. The play treats of the revenge Aepytus, Merope's only surviving son, takes on Polyphontes his father's murderer. The atmosphere is not weighty enough to stamp it of the Sophoclean type.

Arnold's critical writings are either on literature, society, or religion. He is most suitable for the office of a critic, for he possessed vast learning, sound discrimination, objectiveness, a high sense of justice. self-restraint, and a stout sincerity which never recoiled from stating his conviction but never hurt because it was modified by the kindness of his disposition. He laid down the rules for criticism: English literary men ought to learn from the best Greek, French and German writers lucidity of expression and that fecundity of ideas which is the inheritance of the German mind.

In his social essays he is the champion of urbanity and the enemy of "Philistinism" and sectarianism

in any form.

His theological writings plead for religion without positive dogmas. His reference for the Bible and Christ's mission was great, his own religious feeling deep; in his critical and practical efforts he wanted to set Christianity free, in order to find a new form of worship adequate to modern needs, not to deaden but to strengthen the eternal, divine spirit of Christ's work.

74. Algernon Charles Swinburne (1837) — Algernon Charles Swinburne is the eldest son of Admiral Swinburne, a descendant of old Northumbrian nobility. The family seat in the bleak north with its melancholy surroundings by the sea, and his father's country house in one of the loveliest parts of the Isle of Wight exercised their influence on the boy's mind. His strongest passion was bred here, his love for the sea. The wind-her voice, her hues and ever varying moods, her bright or sombre grandeur, the barren coasts, the forsaken cliffs-they all were dear and familiar to him; the sea was his mistress, his father and mother, his life-long teacher and friend, and the almighty, eternal master. The voice of the wind inspired his best songs, he confesses in *Thalassus*, and "in his soul there reigns the sense of all the seas".

After his education in France and at Eton he studied at Oyford where he made the acquaintance of D. G. Rossetti, W. Morris and Burne-Jones to all of whom he became closely linked by his own romantic inclinations for mediaeval art. He left Oxford without taking a degree, yet it was here that his

first works were sketched and written: *The Queen Mother*, and *Rosamund*. His mother had spent much of her life in Florence, and from her he imbibed his love for that Italian city, its history, and the hero Mazzini. After his return to England, Swinburne first settled in London, and he soon became the centre of a literary and artistic circle to which Rossetti belonged. Morris, Meredith, Burne-Jones, G. F. Watts and Th. Watts-Dunton with whom he afterwards settled in his present home, The Pines, were members of it too.

In 1865 his first great work appeared, the Greek tragedy Atalanta in Caledon which at once gave him the rank of one of the foremost poets of the Victorian Age. The same year he published Chastelard, the first part of his trilogy on Mary, Queen of Scots; Bothwell and Mary Stuart came out in 1874 and 1881. In 1866 followed the 1st series of Poems and Ballads, the 2nd and 3nd in 1878 and 1889. 1871 saw the issue of his *Songs before Sunrise*; 1875 *Songs of two* Nations; 1876 the 2nd drama on Greek mythology Erechtheus; 1880 Songs of the Springtides, and Studies in Song. In 1882 he showed his ardent love for old mediaeval romance in his epic Tristram of Lyonese. He paid another tribute to the Arthurian tale in 1896 in the Tale of Baien. Publications of tyrical poetry followed in 1883, 1884, and 1894 in A Century of Roundels, A Midsummer Holiday, and Astrophel. He took up the drama again with Marino Faliero in 1885; Locrine in 1887 and Rosamund, the Queen of the Lombards in 1899. His essays on literary men and women Miscellanies secure him a remarkable place among prosewriters also.

Swinburne's genius shows most brilliantly in his lyrical productions. Marlowe, Shakspere, above all Shelley, Baudelaire, Victor Hugo are the poets he admired most. Traces of their influence are to be found in his works, and yet his poems are unique in subject and form and reveal the full originalty of the man and the poet. English critics were justified

in calling him" the inventor of harmonies". His verses are flawless music, and it is a pleasure to read them aloud in order to envoy the melody of their cadences. Moreover Swinburne enriched the small scale of English measures more than any other poet before had done, Tennyson included. He recurred to Greek metrical forms, taking Pindar and Sappho as his models. The great charm of regular variations in the Greek ode made him adopt this form for lyrical expression, allowing for the deviations his style demanded.

"Look in thine heart and write!" was also the motto for his poetical creations. He says himself "there are photographs from life in the books and sketches from imagination". Whatever views he expresses they show the truth and intensity with which he clings to them, whether it be all-absorbing love that takes hold of the senses like a scorching fire or tempest, or in manifesting his love for freedom; then again his sombre pantheism of pessimitic growth, so thorough, rejecting all compromise, or his boundless passion for the sea that is the nucleus of his life and work.

In spite of his love for Mazzini, Victor Hugo, and Baudelaire he remains at heart a true Englishman, delighting in the glory of England whose people are at heart inwardly free. (England, an Ode; The Com-

monweal; The Armada.)

Laus Veneris contains the poet's version of the Tannhäuser legend; love's deception is treated in his beautiful *The Triumph of Time*; Love's fickleness in A Wasted Vigil. Sweet though often sad notes are struck in short songs, like A Ballad of Dreamland; A Match; Love laid his sleepless head; Old Saying; A Parting. The subject of the old border ballad is taken up in The King's Daughter; The Weary Wedding. His strong love for the sea permeates every poem, but some beautiful ones treat of her in particular, as A Forsaken Garden; To a Seamew; On the Cliffs; In the Water; On the Verge; By the North Sea. His pantheism is best seen in Hertha and Hymn of Man. His love of hellenic paganism finds eloquent vent in

Hymn to Proserpine; A Nympholept. The beautiful elegy on Baudelaire Ave Atque Vale shows how he reverences genius. Songs of two Nations express his glowing love for utter freedom, fierce hatred of slavery of any kind. Songs of the Springtides contain most of all autobiographical notes, so does *Thalassus* his creed as to what makes life worth living. One must not be doglike but godlike, one must be a lover of justice, liberty, and love for love's sake, and a hater of all "that holds in thrall the holy body and sacred soul of man". A revolutionary spirit stamps every work of his.

His dramatic works are study-plays, not written to be acted on the stage. His two on Greek mythology Atalanta in Caledon and Erechteus are written under the supreme spell of Sophoclean conception of life underlying the pitiless rule of fate and the destructive power of the envious and spiteful gods. Althaea, Meleager's mother, responds to their feelings by her own passionate hatred of them as the creators of all evil. The structure of the composition consists of monologues, duologues and chorusses as in the Greek drama. The rhythmical beauty of the choral songs is very great, especially of the hunting song, the antiphonal lamentations for the dying Meleager, or the choral representation of the stormy battle between the land and sea forces in Erechtheus.

The great trilogy on the Queen of Scots is the most powerful of his historical plays. It comprises Chastelard, Bothwell, and Mary Stuart, each a tragedy in itself; for disaster overshadows the work from the beginning. The lovely lyric songs in English or in French, interspersed in Chastelard, break up the blank-verse. The final scene when Mary Carmichael describes to Mary Beaton Chastelard's execution knits the three plays into one artistic whole. Mary Stuart's character, consisting of but few virtues and many vices, described clearly in the 2nd and 3rd part, brings about the catastrophe.

Swinburne's tribute to epic poetry is paid in *Tristram of Lyonese* and the *Tale of Balen*. They are in reality lyrical narratives, the epic vein vibrating too little in them, especially in the first. The poet recurs to the subject of passionate love in it, all-absorbing in this instance and faithful unto death. Valour, love of fighting, and fame as became an old border lord is the theme of the 2nd work. So we see Swineburne's mind was not only deeply steeped in the hellenistic pagan spirit, but he was also alive to the charm of mediaeval romanticism and the most interesting period of the Renaissance, for instance, when treating of that period in his powerful drama of Venetian history, *Marino Faliero* and when recurring to subjects of the Elizabethan age in his trilogy on the unfortunate Queen of Scots.

Scientific Literature.

The scientific literature of the Victorian Age is very extensive and of great importance. Carlyle, Macaulay, Thomas Arnold, Thirlwall, Grote, and J. A. Froude are great historians, biographers, essayists, and literary critics, Lockhart, A. P. Stanley, and Forster biographers of note, and Ruskin is the great critic of art. Thomas Carlyle is the leading influential spirit of the age.

75. Thomas Carlyle (1795—1881).

Principal Works: Life of Friedrich Schiller (1823—24), Translation of Wilhelm Meister (1824), Sartor Resartus (1833—34), The History of the French Revolution (1837), Chartism (1839), On Heroes, Hero-Worship, and the Heroic in History (1841), Past and Present (1843), Oliver Cromwell's Letters and Speeches, with Elucidations (1845), Latter-Day Pamphlets (1850), History of Frederick II. of Prussia (1858—65).

The prose-writer who exercised the greatest influence on the public life of his country was Thomas Carlyle. He is a Scotchman, a child of the people,

born in Ecclefechan in Dumfriesshire as the son of a stone-mason who also cultivated a small farm. Thomas first frequented the village school. On the clergyman's recommendation his father sent the boy to the High-School in Annan to get prepared for the university, for he was to enter the ministry of the Scottish Church. He began his studies at the age of fourteen, yet it was the library he frequented most. Being an omnivorous reader, he also possessed a most retentive memory as well as the faculty of quickly mastering the contents of books which he chose miscellaneously from among English, French, Italian, Spanish, or German works of science and fiction. Thus he accumulated a wealth of

knowledge for his future literary career.

Religious doubts troubled him more and more, and Carlyle abandoned his purpose of embracing the ministry as a profession. So he left the university without taking a degree. His pecuniary means were small, his health bad, yet he stoutly upheld his purpose of choosing literature as his profession. For some time he became a schoolmaster, then he accepted a private tutorship that allowed him time to pursue his literary German studies and write the Life of Friedrich Schiller (1823—24). Goethe whom he admired most was his master and became his friend. Carlyle's translation of Wilhelm Meister followed in 1824. 1826 he married Miss Jane Welsh, a lady of high accomplishments. The young couple lived first in Edinburgh, but Carlyle resolved to seek solitude in order to carry out his literary plans. From 1828-34 Craigenputtock, a small farm in the moorlands belonging to his wife, became his place of residence. There he wrote some of his best literary essays and his most conspicious work Sartor Resartus, published in Fraser's Magazine for 1833-34. This book contains in the form of a novel many autobiographical features of the author's outer and more especially his inner life. It is the sum of his philosophical, political, religious, and social views, put before the reader in the disguise of a philosophy on clothes. Whatever theories

he confessed in his later works, they are already indicated in this first work of self-revealment. An enemy to falsehood, hypocrisy, and shams of any kind, he knew that the driving wheel of the universe was propelled by a moral and not a mechanical force. According to him progress is slow and based on the moral development of man's character more than on public and government institutions. The reparation of the worn-out clothes of religion, the reconstruction of society with its principles of inequality, the improvement of the position of the poor, the organisation of labour as the important problem of the future — in a word — what then occupied the minds of the best thinkers, was presented to the reader in this book in a quaint, often eccentric, humorous, and even sardonic manner by one of the keenest thinkers and adherents to truth. The book was a failure at the time. Its hidden meaning could not be grasped at once; the style was greatly influenced by Jean Paul's mannerism, it was too uncouth and eccentric, and lay too far off the common track of good English prose. When Carlyle's fame was an undisputed fact it was fully acknowledged that Sartor Resartus was the most original work of the author.

Craigenputtock was afterwards given up for London, Chelsea, in order to get within reach of a library for Carlyle's historical researches, as he had conceived the plan of writing *The History of the French Revolution*. The work was completed in 1837, and success followed immediately on the publication. This "epic of the revolution" as it has been called shows Carlyle's great gift of insight into the character and life of a nation as well as into that of a single individual, and his fine dramatic power in conception and style. It is the most artistic of his works through the vividness, clearness, and power of its language. The book made the author the foremost historian of the day without improving his pecuniary position.

To mend his affairs therefore, he delivered from 1837—41 four courses of lectures on German and Greek

literature, the French Revolution, and on Heroes and Hero-Worship. The public was most select and able to appreciate the original thinker and keen propagator of his own ideas. The last series was printed in 1841. It contains Carlyle's firm belief in the leading power of prominent men, the marrow and backbone of the world's history — prophets like those of old. His six classes of heroes — as divinity, prophet, priest, poet, man of letters, and kings — are taken from different countries and centuries. They have in common the fundamental features of their several characters: absolute truth, sincerity and purity of purpose, undauntedness of spirit, light of inspiration, and the sweeping force of genius.

Carlyle's lively interest in the social questions of the time is seen in *Chartism* (1839), *Past and Present* (1843), and his eight *Latter-Day Pamphlets* (1850). He is the champion of the sacredness of labour. Happiness is not the destiny of man, but getting his work done nobly. 'Fair day's wages for a fair day's work' is his economical creed, and his intrepid pen pointed to the errors of many public institutions: prison, parliament, chancery-court, and government offices. Dickens who was his ardent disciple propagated his theories on social reform to a larger public in his novels. The official result of amendment followed in after years.

Two more historical works occupied Carlyle's leisure. Oliver Cromwell's Letters and Speeches, with Elucidations appeared in 1845, a work which put the Protector's claim to greatness in a new light. The History of Frederick II. of Prussia was written from 1858—65. During this time Carlyle went twice to Germany to visit the battle-fields of the three Silesian wars. His historical works are not based on archival researches like those of recent historians, consequently there are errors as to details, but for the conception of the character of the heroes and the epoch they are original and correct.

Carlyle had become a power, not only for the mature but also for the younger generations in his country. It found expression when, according to their privilege, the students of Edinburgh University conferred on him the highest dignity as Rector in 1865. The speech held on this occasion by the septuagenary contained the professions of all the ideals of his youth and after life; he stood in the chair like a prophet of old.

Before he could return home, his wife suddenly died and with her, as he said "the light of his life."

He composed little more from that time.

It was a great joy for him to see the fulfilment of his own foresight as to the future of Prussia: to see it become the leader of Germany through the Franco-German War, and Carlyle's letter to the Times corrected the hostile opinions of the English public and brought about a change. The decoration "Pour le Mérite" was the only distinction he ever accepted, genuinly bestowed on him by the first German Emperor Wilhelm.

Carlyle's circle of friends in London was limited but of great note. James Stuart Mill, The Brownings when in London, Ruskin, Kingsley, Sterling, Darwin, Mazzini, Peel, Dickens, in fact the leading men of the day, assembled round the brilliant talker whose judgment was not always free from exaggerations, but ever powerful and logical. Friendship bound him also to the great American thinker Emerson who had visi-

The style of Carlyle's writings from Sartor Resartus shows the same qualities as his conversation: brilliant and emphatic, bubbling over like a mountain stream, full of metaphors, often eccentric, elliptic, rich in insertions — the influence of his German studies — but always captivating by the everlasting truth revealed in it.

Death spared Carlyle for a long time and came to him silently in 1881. According to his wish he was buried in his small birthplace by the side of his mother

he had loved so dearly.

ted him twice.

76. Thomas Babington, Lord Macaulay, (1800— 1859) was of Scottish origin, and was born at Rothley Temple in Leicestershire. He studied at Cambridge. where he obtained the Chancellor's medal for a poem, called Pompeii. Having taken his degree as Master of Arts, he devoted himself to the study of the law in London, and in 1826 he became a lawyer. An Essay on Milton was published in 1825 in the Edinburgh Review. Other brilliant articles followed in the same periodical, and soon Macaulay was considered the greatest modern essayist. He was presented with state offices, elected Member of Parliament, and sent to India as legal adviser to the Supreme Council of Calcutta. In 1847 he retired from public life, devoting all his strength to his great historical work. The first two volumes of *The History of England from the Accession of James the Second*, published in 1849, were received with the greatest enthusiasm. The third and fourth volumes followed in 1855. The last volume, published in 1861, is formed of such manuscripts as were found among his papers after death. In 1856 Macaulay was created Baron Macaulay of Rothley Temple, owing his peerage chiefly to his eminent literary merits. He died in 1859 and was buried in the poets' corner in Westminster Abbey.

Macaulay's History of England from the Accession of James the Second, the fruit of long study and careful research, is written in a fascinating and picturesque style. Absolute clearness, an exact statement of facts and exactness also in details, faithful delineations of character are other merits. The first chapter contains a rapid but masterly view of earlier English history, the second depicts the shameful reign of Charles the Second. In the third chapter the historian gives us a picture of England in the second half of the seventeenth century, minute and familiar details of social, literary, and political life in this period. Though only a fragment, this great work will ever be regarded as a noble monument of genius and learning. — Macaulay is unrivalled as an essavist. The most renowned

those on Lord Clive, and Warren Hastings, von Ranke's History of the Popes, Bacon, Milton, Bunyan, Johnson, and Addison. Macaulay is also distinguished as a descriptive poet by his fine Lays of Ancient Rome, imaginative reproductions in the English ballad style and measure of those old Latin Songs which Niebuhr believes to have formed the early history of Rome.

77. John Ruskin (1819-1890). Works: Modern Painters (1843-60), The Seven Lamps of Architecture (1849), Pamphlet on Pre-Raphaelitism (1851), The Stones of Venice (1851-53), Unto this Last (1862), Sesam and Lilies (1865), The Ethics of the Dust, The Crown of Wild Olive (1866), Time and Tide by Weare and Tyne (1867), Fors Clavigera (1871-84), Munera Pulveris (1872), Praeterita (1885-89).

John Ruskin was the greatest critic of art England produced in the 19th century. He was born in London as the only son of a rich wine-merchant of Scotch descent. The atmosphere of his home was puritan, void of that happy brightness and cheerfulness children need for their harmonic development. John's reverence for his parents and subordination to their will bore a puritan stamp through life. The father's love for nature and art, the sons talent for drawing influenced the course of his education. Frequent travels taken together with his parents both in England and on the continent fostered his predilection for art and prepared him for his future career as a critic. His studies at Oxford came to an end in 1843 when he took his degree, but his father's wealth dispensed him from the necessity of choosing a profession. He devoted his time therefore to the study of art, his knowledge being increased by frequent travels to Italy.

The first of the five volumes of Modern Painters appeared in 1843. It supported the claims of Turner, the great landscape painter and first English impressionist who broke with the conventional style of painting that had reigned supreme up to that time. The simple, realistic, primitive art of the early Italian

masters from Giotto to Perugino is the subject of the 2nd volume. Ruskin prefer red the Tre- and the Quattrocento by far to the works of the Quinquecento. Modern painters furnish the themes of the following volumes, all of them richly illustrated. Ruskin's admiration for early-Italian art made him the formidable champion of the English Pre-Raphaelite Brotherhood whose cause he took up at a critical moment of ill-favour in his Letters to the Times and his pamphlet On Pre-Rapha-

elitism (1851), which gained the day.

The kindred art of architecture interested our critic greatly. Two works give proof of it: The Seven Lamps of Architecture, and The Stones of Venice, besides many lectures he delivered when holding for 13 years the Slade Professor ship of Fine Arts at Oxford from 1869. In these lectures he propounded his artistic views and opinions with a fulness of knowledge he had gained through earnest study, supported by no mean personal gifts for art. His style in prose is eloquent and convincing, emphatic and powerful, the finest in the English language, his lasting contribution to English literature. As for his criticism itself, it is thoroughly sound and sincere though not free from partiality. Art in his opinion has no birthright of its own; it has an aesthetic and a moral duty to perform, viz, to edify man's soul. The seven lamps f. i. represent seven ideas: Sacrifice, Truth, Power, Beauty, Life, Memory, and Obedience; the architect must work them out in stone, and in doing so he must make prominent that spiritual and moral tendency underlying art. The Stones of Venice analyse Gothic art, its external form and its element of inward significance — the spiritual impetus again.

In 1850 Ruskin made Carlyle's acquaintance. Strongly influenced by "the master's" democratic tendencies he now turned to questions on a quite different subject — those on social reform. The moral and altruistic vein in his character prevented him from trying to solve these problems according to the prevalent political economy which he cordially detested; he did it in a way,

original as all his opinions were, tinted by idealism. What added weight to his theories, utopia as they were generally termed, was the circumstance that he tried to put them into practice in the establishment of the St. George's Guild in 1875. His criticisms on art had often been one-sided, his social theories suffered from the same fault, and in spite of his disinterestedness and great pecuniary sacrifices the execution of the plan to remodel society on the basis founded by him was a failure. He lacked moreover practical common sense without which no new undertaking could flourish. The aim of his dreams and work was to found an ideal State, very much like that of the Middle Ages which Ruskin saw and judged through spectacles of his own. He did not recognise the constant brutality of the times, the abuse of might; the ardent faith of that period, the simple conditions of ordinary daily life, healthy country-life appeared to his conception as being the cause of the wealth of a nation, which was life to him. ("There is no wealth but life.") "Back to the land"! was the warning-cry. He was averse to the new materialistic doctrines, repudiated Darwinism and the theory of evolution; trade and industrialism with the ensuing over-production, the misery of crowded town-life instead of the healthy country life seemed to him the fiends of a nation's welfare. Modern technical improvements, such as rail-roads, steam engines, etc. did not fare any better in his eyes. The inequality of classes was to him supreme law, and yet "Love thy neighbour as thyself!" could not be carried into practice in a nobler way than his example set through life The aristocracy were to reform their modes of living. become conscious of their livelier responsibilities towards those underlying their authority; moral principles were to be their guide. That was the gospel he incessantly preached to his congregation of ardent young men, and his influence on the best of them was great and lasting. Better conditions of life would then consequently open for the working-classes. The preparatory means was to be a sound but simple

state education, that did not lay such great weight on the amassing of knowledge as on the forming of each individual. The thorough learning of a handicraft was to follow for everyone without making use of machinery. Healthy homesteads were to be provided by the landed proprietors, and an old-age pension by the State. Marriage on terms of equality between the two sexes would then be the soundest guarantee of a future healthy, wealthy, and moral generation. We see many themes of modern philanthropy were originated by Ruskin, that "aristophile-democrat" as he has been called. The difference between him and modern philanthropists is the starting point of the work: Ruskin's rejection of the equality of the classes, of modern technical improvements and the different conditions of life in consequence.

The lectures he gave on educational and ethical questions were published as Sesame and Lilies, The Crown of Wild Olive, Ethics of the Dust. His social principles were laid down in Unto this Last, Munera Pulveris, Time and Tide by Weare and Tyne, and

Fors Clavigera.

In 1879 Ruskin resigned the Slade Professorship; the stress on his over-taxed brain had brought about several serious illnesses. The purity and beauty of his teaching, the sincerity and generosity of the man were reasons for his audience to regret the necessity of the step. He lived in retirement on his small estate of Brantwood, subject to repeated brain attacks, but surrounded by loving friends. During lucid intervals he wrote the autobiography *Praeterita*. He died on the 20th of January 1890 and was buried in Coniston churchyard.—

The revival of speculative philosophy is noteworthy too in this age. The representative of political economy in the spirit of utilitarianism is *John Stuart Mill* (1806—73), Carlyle's friend. He exposed his ethical, political, and social ideas in *System of Logic*, *Principles of Political Economy*, *Utilitarianism*, *On Liberty*, *Considerations on Representative Government*, *The Subjection*

of Women. His interesting autobiography was published after his death.

The idea of development in the physical world, established so incontestably by Darwin, was made the basis of *Herbert Spencer's* philosophy (1820—1903). His principles on evolution in the in-organic, organic, and super-organic spheres are propounded in the voluminous work *Synthetic Philosophy*. Religion, biology, psychology, education, sociology, and ethics are all viewed in the light of evolutionary progress.

The orginator of the revolution in the realm of natural science, *Charles Darwin*, (1809—1882) was a naturalist of high order. Natural selection is the famous theory he adopted after laborious researches, and the work in which he embodied it is *The Origin of Species*. *The Descent of Man* extended his theory to the human species. The style of his writings is clear and vigorous prose, based on facts thoroughly studied and proved.

The most efficient advocate of Darwinian thought was Th. H. Huxley (1825–96). In many lectures and brilliant essays he devoted himself to the popularisation of science and the development of scientific education.

The Novelists. The abundance of prose-writings is another sympton of the time. The range of subject-matter is varied; history, social life, and psychological investigations of character are favourite themes.

78. Sir Edward Bulwer Lytton (1805 – 1873) was the third son of General Bulwer, of Heydon Hall in Norfolk. The name of Lytton he assumed when he succeeded to his mother's estate of Knebworth. Bulwer was educated at Cambridge, and enlarged his knowledge by tours to Germany, France Italy, etc. In 1858 he was raised to the dignity of minister, which he however resigned in 1859. He died in 1873, in his villa at Torquay. Bulwer claims attention as a poet, a dramatist, a metrical translator, an essayist, an historian, and a politician. His first literary efforts were devoted to poetry; a poem on *Milton* is considered his best work in English verse. A great admirer of German

poetry, he translated Schiller's poems into English. As a novelist he made his first appearance in 1827, when Falkland appeared, a tale in which an imitation of Byron is to be observed. Then came Pelham, a brilliantly witty and slightly sarcastic picture of a fashionable gentleman. Those works which followed next, as Paul Clifford and Eugene Aram are unhealthy criminal-novels. But with The last Days of Pompeii, 1834, Bulwer began a series of novels and romances, in which morality became sounder and nobler, and the author strengthened more and more his hold on the attention and affection of the reader. The Last Days of Pompeii and Rienzi are drawn from Roman history, Harold and The Last of the Barons depict Saxon and Norman England. In The Caxtons, My Novel, and What will he Do with it?, the novelist gives exquisite pictures of English life. Novels of fancy are Zanoni, and the Coming Race. — Among several plays from Bulwer's versatile pen, Richelieu, Money, The Lady of Lyons deserve special notice, the last of which being one of the few standard acting plays of our time.

79. Charles Dickens (1812-1870) was born in Portsmouth, but before he had reached his second year, the family removed to London. Here Dickens was exposed to much hardship, his father being even imprisoned for debt for a time. In a solicitor's office he acquired the knowledge of legal affairs he later made ample use of in his works. He became a reporter for the London press and began to write descriptions of the varied life he saw. His first productions were the delightful Sketches by Boz. But the beginning of his fame dates from the publication of the unrivalled Pickwick Papers, describing with inimitable humour the adventures and misadventures of a kind old bachelor, his three friends, and his attached servant. Then followed Nicholas Nickleby, Oliver Twist, and other wellknown works, which made "Boz" the most popular novelist in England. From 1843 he published for several years a series of little festival Christmas tales, beginning with A Christmas Carol, This and The Chimes and The Cricket on the Hearth are deservedly the most popular of these minor works. They are all admirable for the benevolent genial spirit which they express, and display a high degree of grace and fancy, being worthy of the object for which they were written: the noble aim of inspiring the rich and happy with sympathy for the poor. — In 1850 Dickens undertook to conduct a weekly serial, called Household Words, which now bears the name of All the Year Round. To this he contributed A Child's History of England, giving a picturesque view of the national growth and fortunes. — His acquaintance with Carlyle drew his attention to the most conspicuous of public grievances. He attacked them in a number of his novels and did great service to the public welfare. The defects of the Poor Law and the Workhouse System is exposed in Oliver Twist; the mismanagement of private schools in Nicholas Nickleby and David Copperfield; the slow proceedings of the Court of Chancery in Bleak House; the misery of the debtor's prison in Little Dorrit. Other novels attack personal vices, vizpride in Dombey and Son, selfishness in Martin Chuzzlewitt, gambling in Old Curiosity Shop. Carlyle's French Revolution made an overwhelming impression on Dickens, the result being that he wrote Tale of Two Cities. David Copperfield contains many autobiographical facts.

Most of the novels were published in periodicals and illustrated by artists. Twice Dickens went to America, lecturing and reading from his works. His health declined under the stress of work, and he died in 1870. Westminster Abbey is his place of rest.

Dickens' fame is European, his influence on German humorous writers, like Reuter and Raabe is notable. His comic figures, though often overdrawn have become typical, his catchwords and repetitions are effective, and his "golden humour" is irrisistible.

80. William Makepeace Thackeray (1811—1863) was born at Calcutta, but in early childhood sent to England to receive his education in the Charter-house

and at Cambridge. Thackeray had studied at home and on the Continent as an artist, when the loss of most of his fortune led him to become an author by profession. He wrote largely for periodicals, and in 1846 appeared his first great novel Vanity Fair which soon became a favourite. It is a pungent and sarcastical book, but crowded with fine portraiture. A very clever and thoroughly unprincipled governess, Becky Sharp, personifies intellect without virtue; opposed to her is the sweet and pretty, but somewhat silly Amelia Sedley, who represents virtue without intellect. - Arthur Pendennis and Henry Esmond are the best of Thackeray's later novels. From 1860 he edited the Cornhill Magazine, which had a splendid success. All his works are written in fresh and idiomatic English. In his earlier novels he deals with the higher circles of society and the foibles and frivolities of fashionable life and intermingles his sketches with caustic satire on the weaknesses of mankind at large. His later works, though somewhat less pungent, possess a deeper human wisdom and a sunnier glow of benevolence.

81. Charles Kingsley (1819—1875). Charles Kingsey was born in Holne (Devonshire). He entered the Church and took an active part against Tractarianism. As rector of a neglected country parish he felt the social distress of the lower classes deeply. So when Maurice founded the party of Christian Socialism, Kingsley embraced their views by word and deed and propagated them in his first novels. The deplorable condition of agricultural labour is exposed in Yeast, of labour in the over-crowded business towns in Alton Locke, the insanitary state of village houses in Two Years ago. Other novels are on historical subjects. Hypathia, the feminine philosopher of Alexandria shows up early Christianity in contest with Greek philosophy. Westward Ho is a vivid picture of naval life in Queen Elizabeth's time, whereas Hereward the Wake takes us back to the struggles between the Anglo-Saxons and Normans

Kingsley's poetical talents were above the average. His love for the sea, the moor, and the fen is exhibited in such pieces as *The three Fishers, The Sands of Dee*, and *Ode to the North-East Wind*. A poem *Andromeda* is written in a gliding hexameter. In *The Saint's Tragedy* (Elizabeth of Thuringia) he tried dramatic art, but failed. *The Water-Babies* is a delightful fairy-tale.

Kingsley's strenuous work proved too much for

his delicate constitution. He died in 1875.

82. George Eliot (1820—1880). The novel with a moral purpose was continued by the greatest feminine novelist of the time, Miss Mary Ann Evans whose pseudonym was George Eliot. She was born at Arbury Farm in Warwickshire as the daughter of a land-steward. She was a woman of high culture. In her youth her interests were centred in theological questions of the Evangelical order, but she soon turned to rationalism, and translated works of D. F. Strauß and Feuerbach into English. Later on Comte's philosophy influenced her mind chiefly. After her marriage with the philosopher and Goethe biographer Henry Lewes (1817—78) she turned to novel writing. Her special gift is the analysing of the soul, and it was she who introduced the psychological novel in England. Her realistic way of drawing the portraits of her heroes, the social, moral, and religious atmosphere they live in render her novels all the more impressive, especially as vital questions of the day are interwoven with the fate she depicts. The spontaneity of her style, added to the maturity of the experienced writer secured her novel immediate succes. Some of her principal figures, like Dinah Morris, Adam Bede, Silas Marner, the Tullivers are more than photographs. they live.

Her death took place in 1880.

Principal novels: Adam Bede (1859), The Mill on the Floss (1860), Silas Marner (1861), Romola (1863), Middlemarch, (1871—72) and Daniel Deronda (1876).

83. George Meredith (1828). Swinburne's early friend, followed in the same foot-prints as regards

investigations of the soul. His talent for dissecting character, foreseeing the mode of action includes also a tendency to criticism in exposing human frailties. The best known of his works are *The Ordeal of* Richard Feverel; Sandra Belloni; Vittoria; The Egoist, and Diana of the Crossways.

84. Robert Louis Stevenson (1850-94) a Scotchman, holds a prominent place in English literature as a writer of tales of adventure, accounts of travelling, and romantic tales, the latter after the style of Sir Walter Scott. His poems on childhood, entitled A Child's Garden of Verses are much appreciated. His best books are An Inland Voyage; Travels with a Donkey in the Cevennes; New Arabian Nights; Treasure Island; Kidnapped, and The Master of Ballantrae.

Stevenson died of consumption in Samoa where he had gone for his health, and was buried on the top of Mount Vaea near Apia.

85. Rudyard Kipling (1865) was born in Bombay, but he absolved his schooling in England up to his 18th year when he returned to India. As subeditor of two gazettes he published poems and tales of his own. After travelling through Asia and America he came to England again, principally to superintend the publishing of a new edition of his works.

Anglo-Indian society, Indian native life and religion, the Anglo-Indian and native soldier are sketched with great reality and skill. His observation of animal life enabled him to give us the wonderful animal stories in the Jungle Book. The best known among his works are Plain Tales from the Hills; Soldiers Three; In Black and White; Life's Handicap; The Light that Failed; Kim; The Jungle Book, and The 2nd Jungle Book.

Kipling's poems are either satirical or national songs; for he is a great propagator of imperialism, trying to bring about a closer union between the English colonies and the mother-country — Greater Britain. He now lives in Rottingdean near Brighton.

86. Supplementary List to the Seventh Period.

POETS.

Walter Savage Landor: (1775—1864) Gebir; Count Julian and King Roderick; Hellenics; Imaginary Conversations; Interview of Messer Giovanni Boccaccio and Messer Francesco Petrarca; Pericles and Aspasia.

Thomas Hood: (1799 –1845) Plea of the Midsummer Fairies: Eugene Aram's Dream; Miss Kilmansegg; The Song of the Shirt; The Bridge of Sighs. I remember.

Henry Tailor: (1800-1886) Philip van Artevelde. St. Clement's

Arthur Hough Clough: (1819-1861) Easter Day; Naples; Dipsychus.

Walter Pater: (1812-76) Marius the Epicurean. Imaginary Portraits.

SCIENCE.

Thomas Arnold: (1795-1842) History of Rome. Connop Thirlwall: (1795—1875) History of Greece.

George Grote: (1794-1871. History of Greece.

James Anthony Froude: (1818—1894) History of England from the Fall of Wolsey to the Defeat of the Spanish Armada. The English in Ireland in the 18th century. Biography of Carlyle.

Edward Augustus Freeman: (1823-1892) The History of the Norman Conquest.

John Richard Green: (1837-1883) A Short History of the English People.

John Gibson Lockhart (1794—1854) Life of Scott.

Arthur P. Stanley: (1815-1881) Life of Dr. Arnold. John Forster: (1812 - 1876) Life of Goldsmith, of Landor, of Dickens.

George H. Lewes: (1817-1876) Life of Goethe.

FICTION.

Benjamin Disraeli, Earl of Beaconsfield: (1804-81) Coningsby; Sybil; Tancred; Lothair.

R. D. Blackmore: (1825-1900) Lorna Doone; Mary Anerley; Christowell.

William Black: (1841-1898) A Daughter of Heth; In Silk Attire; Shandon Bells. White Heather.

J. H. Shorthouse: (1834 – 1903) John Inglesant; Sir Percival; The Countess Eve. Blanche; Lady Falaise.

- **George Mac Donald:** (1824—1905) Alec Forbes of Howglen; David Elginbrod; The Marquis of Lossie.
- J. K. Jerome: (1861) Idle Thoughts of an Idle Fellow; Three Men in a Boat; Sketches in Lavender; Blue and Green.
- Mrs. Gaskell: (1810--1865) Mary Barton; Wives and Daughters; Cranford.
- Mrs. Flora Annie Steele: (1847) The Hosts of the Lord; On the Face of the waters; The Potter's Thumb.
- Mrs. Humphry Ward: (1851) Robert Elsmere; The History of Davied Grieve; Marcella; Sir George Tressady. Helbeck of Bannisdale.

87. Short Survey of North-American Literature.

It was not until the 19th century that any important appearance in original literature took place in North-America. Up to the Declaration of Independence in 1776, the colonies had been in close connection with the mother country of England and looked to her for the provision of intellectual sustenance. One language and one religious faith strengthened the ties of blood between the inhabitants of the old and new country. The settlers' struggles for existence were for more than a century very hard, either in combat with the Indians. or in cultivating the virgin soil. Yet art can scarcely thrive when the minds of men are bent upon the difficult tasks of daily life. The founders of the New-England colonies who arrived with the Mayflower in 1620 were moreover Puritans, little in love with poetry except religious one. During the colonial period up to 1765, whatever literary productions appeared correspond with these inclinations. The English literature of the Wits of Queen Anne had no interest whatever for the simple minded farmers. In 1776 independence was wrestled from England, and the great republic of the United States founded. Complete democracy as to political, legal, and religious affairs was given to every citizen, and a new life full of vital energy set in. The first original sparks of poetry had been patriotic songs - Yankee Doodle, Hail Columbia, The Star-Spangled

Banner, Home-Sweet Home. At the same time Benjamin Franklin was the first great prose-writer, and his literary success, earned by his interesting Autobiography added

to the lustre of the famous politician.

The 19th century then brought forth all of a sudden American writers, essayists, novelists, poets, humorists, historians, and philosophers, all of whom can claim a European reputation. Washington Irving and Fenimore Cooper took the lead, Nathaniel Hawthorne and Harriet Beecher Stove followed. Then came the poets — William Cullen Bryant, Henry Wadsworth Longfellow, John Greenleaf Whittier, Edgar Allan Poe, James Russell Lowell, and Walt Whitman. Oliver Wendell Holmes, Bret Harte, and Mark Twain are humorists, Ralph Waldo Emerson and Henry Thoreau the idealistic philosophers of the century, and George Bancroft, William Prescott and Bismarck's friend John Motley are historians whose fame equals that of their contemporaries in Europe.

American Writers.

1. Washington Irving (1783—1859), the Goldsmith of the United States, was born at New York. His father was a merchant and gave him a careful education. The delicacy of his health obliged him to live for some time in Europe. On his return he devoted himself to the study of the law, but after some years he left this occupation and became a merchant. His first publications were contributions to Salmagundi, a humorous serial of short life. Then he gave delightful pictures of old colonial life in The History of New York, by Diedrich Knickerbocker. For some time he devoted himself entirely to his business, but his house failed and he lost his fortune, so he turned author by profession. The Sketchbook, by Geoffrey Crayon, Gent, opened his way to fame and fortune. Numerous works, tales, descriptive sketches, biographical and historical writings, flowed from his pen and

made him as well-known in England as in his American home. Many years of his life were spent in Europe, especially in Spain, where he collected materials for his Spanish works. In 1843 he retired to a pleasant country-seat, Sunnyside, by the Hudson, where he died in 1859 — Bracebridge Hall, The Sketchbok and The Tales of the Alhambra belong to his most interesting works, which are distinguished by the poetic graces of his fancy and the liquid music of his style.

- 2. James Fenimore Cooper (1789—1851), born at Burlington in New Jersey, became a mariner at the age of 16, and after six years of naval life entered upon his brilliant career as a writter of fiction. Residing at Cooperstown on the borders of Otsego Lake, he wrote his first novel *Precaution*. Ill health forced him to go to Europe, where he lived for many years. In 1831 he returned to his native country and passed the remainder of his life at Cooperstown. Cooper has been eminently successful in two styles of novels; Indian and Naval novels. Among the former *The Last of the Mohicans*, *The Prairie*, *The Pathfinder*, and *The Deer-slayer* are the best; among the latter *The Pilot*, with its noble character of Long Tom Coffin, stands first. Of his tales founded on the history of the American War, *The Spy* and *The Pilot* are most popular.
- 3. Nathaniel Hawthorne (1804—1864). Nathaniel Hawthorne, Emerson's friend, a native of Salem, is one of the most distinguished American novelists. His novels are not simple narratives, they combine supernatural, symbolical, historical, and realistic elements; his style is weird, fanciful and very attractive. The four greater novels won him European reputation. The Scarlet Letter takes us to the Puritan period; The House of the Seven Gables, and The Blithedale Romance, both very romantic, treat of contemporary American life; The Marble Faun is the result of his visit to Italy. Shorter stories are Twice told Tales, Mosses from an old Manse; Tanglewood Tales, and Our Old Home.

The latter gives his impressions of England when living in Liverpool as U. S. Consul. Hawthorne died in 1864 and was buried at the side of Thoreau in Concord.

4. Harriet Beecher-Stowe (1812-96). H. Beecher-Stowe was born at Litchfield as a clergyman's daughter. After her marriage she went to live in Cincinnati. It was the time of the anti-slavery agitation, and she had ample opportunity of witnessing the practical results of slavery. They inspired her with a keen hatred of the immoral system. She gave strong expression of it in her book of world-wide fame *Uncle Tom's* Cabin. The attacks from the opponents on the veracity of her statements gave rise to A Key to Uncle Tom's Cabin, in which she provided the public with the documents of her accusations. A record of her travels in Europe was published under the title Sunny Memories of Foreign Climes. She died aged 84.

Other lady novelists are Juliana H. Ewing: Jackanapes, The Brownies and Other Tales.

Louisa M. Alcott = Little Women, Little Men, An

Old-Fashioned Giri.

Francis Hodgson Burnett: That Lass o' Lowrie's; Little Lord Fauntlerov, Under two Administrations.

American Poetry.

American poetry is lyric and epic, its dramas are

scarcely of any importance. The first poet is

5. William Cullen Bryant (1794-1878). W. C. Bryant was born in Cummington and completed his education at William's College. His practice at the bar was relinquished for journalism. In 1816 his poem Thanatopsis, written in blank-verse, was published. That vision of death is not a doleful lamentatio of life's swiftness, nor a crv of agony, it is the surrender of a soul that follows the "summons to join the innumerable caravans that move to that mysterious realm, sustained and soothed by an unfaltering trust". The language is noble, impressive, musical and of great solemnity. The Ages and many minor poems, written for periodicals, were much appreciated. Bryant is the American Wordsworth in his love for the details of Nature, and his insight into her very soul. Some of the best minor poems are *The Yellow Violet; To a Waterfall; Lines on March; The Gladness of Nature; Inscription for the entrance to a Wood.*

His pure, simple faith and trust in the Maker's justice wards off melancholy. The following poems serve as an illustration of this: Blessed are they that

mourn - No Man knoweth his Sepulchre.

6. Henry Wadsworth Longfellow (1807-1882), a lawyer's son of Portland in Maine, United States, studied at Bowdoin College, Brunswick, and at an early age published some poems in the United Literary Gazette. While preparing for his father's profession, the youth of nineteen was elected Professor of Modern Languages at Brunswick. He accepted the offer after having for nearly three years travelled in Europe and studied modern languages and literature. (Göttingen). Soon after his return, he published a beautiful Translation from the Spanish and Outre-Mer or Sketches beyond Sea, a description of his travels. In 1835 he became Professor of Modern Languages and Belles Lettres at Harvard College in Cambridge, Massachusetts. Having travelled again for a year, he appeared before the public as a poet in Voices of the Night, a collection of poems, original and translated in 1840, which established his poetical fame. Many beautiful poems and prose-works followed in rapid succession, 1850 Evangeline, perhaps his best work, and The Seaside and the Fireside, 1855 The Song of Hiawatha, 1858 The Courtship of Miles Standish. — In 1842 Longfellow went for the third time to Europe on acc unt of his health, and in 1868 he journeyed to England, to visit Tennyson at Farringford "in sign of homage to the mastery", as he gracefully says in his sonnet Wapentake. In 1869 and 1870 he lived again in France, Germany, and Italy, completing his Translation of Dante's Divine Comedy. — He had resigned his office in 1854, and from that time till his death he lived only for poetry. His last years were saddened by the dreadful accident which deprived him of his wife; a spirit-lamp set fire to her dress, and she was burnt to death. — Longfellow died at Cambridge in 1882.

Longfellow is a follower of the poetical theory of Wordsworth and at the same time a representative of the German School. German poetry has had a powerful influence upon his mind. His poetry is not like a rapid, impetuous torrent, it resembles a noble river, gliding along in sweet calm, between meadows, cornfields, and woodlands, passing lovely scenes and sorrowful ones, but always reflecting the azure of the deep blue sky. His poems breathe throughout a high tone of morality. We find in them a soul at rest before the "celestial cross of sacrifice spreading its protecting arms athwart the skies". Well may we say of his minor poems: "They enhance our joys, soften our sorrows, and mix like music with our toil, floating upwards in storm and calm.

Principal Works: Voices of the Night. Poems on Slavery. The Sea-side and the Fire-side. Tales of a Wayside Inn. Birds of Passage. — Evangeline. The Courtship of Miles Standish. — The Song of Hiawatha. — The Spanish Student. The Golden Legend. — New England Tragedies. The Divine Tragedy. — Outre-Mer or Sketches beyond Sea. Hyperion, a romance. Kavanagh, a tale. Poets and

Poetry of Europe.

Evangeline and Miles Standish are written in hexameter and full of beautiful description, touching pathos, and highly tragic interest. Evangeline, a Tale of Acadia, is founded on a painful occurence in the early history of Acadia, or, as it is now named, Nova Scotia. This old French colony was ceded to Great Britain in 1713. War having again broken out between the French and British in Canada, the Acadians were accused of having assisted the French with provisions and ammunition. It has not been ascertained whether the accusation was founded on fact or not. The

British Government, howewer, acted very cruelly against the simple-minded Acadians. The Governor of the colony, having issued a summons calling the whole people to a meeting, informed them that their lands, tenements, and cattle of all kinds were forfeited to the English crown, that he had orders to remove them in vessels from their homes and disperse them throughout the other colonies, and that they must remain in custody till their embarcation. Longfellow describes the fate of some of the persons involved in these calamitous events, grouped about the heroine Evangeline who loses her father and her lover by the cruel treatment. Her faithful wanderings to find Gabriel, the last meeting of the couple, told with great sweetness and simplicity are a hymn on woman's fidelity unto death. Goethe's "Hermann and Dorothea" is said to have inspired Longfellow to write this idyllic epic poem, and there are great similarities between

the two poems.

Miles Standish ist another idyll, telling the history of an old Puritan of the Mayflower, Captain Miles Standish. — The Song of Hiawatha — the Indian Edda — is founded on a tradition prevalent among the North American Indians of a personage of miraculous birth, who was sent among them to become their teacher and benefactor. Into this old tradition the poet has woven other curious legends. The poem is written in trochees, and contains highly fanciful personifications of natural forces and majestic descriptions of the prairie and the forest. Tales of a Wayside Inn is a series of narratives in verse, inspired by Chaucer's Canterbury Tales. — Longfellow's dramatic works The Spanish Student, The Golden Legend, New-England Tragedies, and The Divine Tragedy are deficient in dramatic power, but replete with beautiful passages. - The Spanish Students relates of a pure and noble gipsy girl Preciosa. - The Golden Legend, a vivid picture of monkish life in the Middle-Ages, is founded on Hartmann v. d. Aue's tale of the Poor Henry. -The New-England Tragedies treat of some dark episodes

in the earlier history of the United States, John Endicott of the persecution of the Quakers in Boston, and Giles Corey of the Salem Farms of the cruel sufferings of poor innocent people, accused of witchcraft. — The Divine Tragedy gives us the life of our Saviour in a dramatic form. — Longfellow's best proseworks are Outre-Mer, Hyperion, an artist's romance with beautiful translations of German poems, and Kavanagh, a novel.

Many of the minor poems of our bard are pure and costly gems, teaching deep lessons of piety, fortitude, and human sympathy. Such are A Psalm of Life, The Reaper and the Flowers, The Light of Stars, Footsteps of Angels, The Rainy Day, Excelsior, Resignation, The Two Angels, The Singers, The Day is

done, Children, The Children's Hour, etc.

A great number of translations from Spanish, German, Swedish, Danish, Italian, and Anglo-Saxon, attest the linguistic power and poetic skill of this favourite author. (The Luck of Edenhall, The Black Knight, The Castle at Sea, The Wanderer's Nightsong.)

7. John Greenleaf Whittier (1807 - 1892), the Quaker-poet, was a farmer's son who worked on the farm in his youth, yet like Burns managed to educate his mind at the same time. He was a passionate promoter of the abolition of slavery. Lyric and epic poems flowed freely from his pen, meditative, didactive, and descriptive thoughts underlying his verses. Idyls and ballads on the history and legends of New-England bear witness to his fine narrative style. Home Ballads, Poems, and Lyrics were published in 1860, In War Time, and other Poems in 1863, Snow-Bound in 1866. Poems on slavery are The Slave-Ship; Massachusetts to Virginia; on religious subjects My Psalm; idyls are Maud Müller; Telling the Bees; Exquisite ballads Skipper Ireson's Ride; Mabel Martin; Barbara Frietchie, and the verse-tales The Tent on the Beach. Like Bryant Whittier is a fine observer of nature's charms and influence on the human soul. 55

8. Edgar Allan Poe (1809—1849). E. A. Poe is the most original of American poets. He was born in

Boston, his parents being strolling actors. They died in his early childhood. A wealthy merchant, Mr. Allan, adopted the handsome, precocious child and gave him a good education. There were however many failings in his character, which were even fostered by the injudicious indulgence of his foster-father. Edgar never learned self control, and the irritability of his nature, his passion for gambling, and intemperance brought his life to wreck and ruin Mr. Allan lost patience with his dissipated habits and left him to his own resources. He turned to literature and journalism and would no doubt have succeeded well but for his irregular habits. Intemperance undermined his reason, and he died insane in great misery in the hospital of Baltimore.

Poe's stock of poetry is limited. He possesses rich imagination and a wonderful gift for "the power of words." That he was conscious of it, may be seen in his critical essay: The Philosophy of Composition, and The Poetic Principle. An inclination to mysticism, often of a gruesome form, permeates his works, both poems and tales. He handles the metrical form with great skill. Irregular measures, repeated alliterations and assonance, repetitions of words or lines, varied rhymes, he makes use of them all when aiming at adequately expressing the idea he has in mind. Exaggeration and mannerism is therefore not always avoided. The same must be said of his most phantastic mysterious tales. He is the inventor of the short detective novel, and for conceiving a plot he has not his equal. The impression on the reader is vivid and lasting. We might call Poe the aesthetic among the American poets. The ethical element is absent in his literary wo:k; it catches our fancy, but it does not edify us.

The best of Poe's poems are The Bells, a delightful composition, inspired by Schiller's Glocke; the mystical The Rayen; For Annie; Annabel Lee; To one in Paradise, written in commemoration of his late much beloved wife; To Helen; Ulalume, The Colosseum;

The Haunted Palace; Dreamland. The best known and most exciting of his tales are: The Murderers in the Rue Morgue; The Purloined Letter; A M. S. Found in a Bottle; Thou art the Man; The Gold Bug; A Descent into the Maëlström, etc.

9. James Russell Lowell (1819-1891). J. R. Lowell was born in Cambridge, Massachusetts as the son of a Unitarian minister. He studied law and worked at the bar for some time, but feeling literature to be his vocation in life he soon devoted himself to it. His poetical gifts were comprehensive. Tender lyrical poems — simple and heartfelt lays — patriotic songs, political satires, critical essays — they are all the outpourings of his pen. Lowell is moreover one of the finest critics and essayists America has produced. His lectures on the English poets procured him the Professorship of Modern Languages at Harvard University in 1856, which he kept till 1877. Then he abandoned it for a political career. As U.S. Ambassador, first in Madrid, afterwards in London, he was highly appreciated both as an able state-official and as a man of blameless character. In 1885 he retired to his old home in Cambridge where he died in 1891.

Lowell's lyric pieces treat of love, nature, freedom, and patriotism; they were published in 3 series. O Moonlight deep and tender; An Indian Summer Reverie, Under the Willows; The Cathedral may be mentioned. The Biglow Papers are witty satires in the Yankee dialect on American politics, the invasion of Mexico, the slave-question, and the Civil War. Conversations on some of the Old Poets: Among my Books; My Study Windows contain the essayist's brilliant judgment on English and American poets and men of letters. His oratorical gifts and independent judgment made him an effective speaker on political topics. Democracy and Independent in Politics prove these qualities. He is aware of American deficiencies as well as virtues and states these facts cooly and dispassionately; taking him altogether — a character of high standard.

10. Walt Whitman (1819-1892), Poetical works: Leaves of Grass. Drum Taps. Passage to India. Prose works: Democratic Vistas. Specimen Days and Collect.

November Boughs.

The career of Walter Whitman, the son of a poor farmer and carpenter, was typical of an American at that time. His schooling was scanty. Sir Walter Scott, the Old and New Testaments, good translations of Homer and the Greek classics, German mediaeval poetry, read and meditated upon by the youth in the solitude of the woods, were his teachers. His occupation changed according to circumstances; farming, gardening, teaching were tried till journalism was resorted to and abided by. During the Civil War he served as an ambulance nurse with great devotion. The impression got in that turbulent time stamped him as the ideal democratic poet of America, the most thoroughgoing apostle of individualism. He had a very peculiar way of expressing his thoughts and feelings. He completely discarded rhyme, regularity of measure; untamed as the man, was his verse too; it is with few exceptions a rhythmical prose, often very uncouth in style, heavy and even wearying through continued repetitions of the same words and sentences, endless enumerations, and abrupt changes of subject and yet on the whole impressive, teeming with thoughts. Whitman wants to help to form a great nation based on equality. The relation of the independent individual to mankind, God and Death is the subject of his Leaves of Grass. All the details of war cannot be put into song with a heartier sympathy than in Drum Taps. For the Burial of President Lincoln stands foremost among the poems called Passage to India. "Come lovely and soothing death, Undulate round the world, serenely arriving" is like sacred music.

Whitman's prose-works hold the same ideas on life, its destiny, and on patriotism. They are also remarkable for the loose, impressionistic style like his verse. The universal appreciation of this remarkable

poet increases from year to year.

The three humorists among Amercian prosewriters are Oliver Wendell Holmes, Bret Harte, and Mark Twain.

- 11. Oliver Wendell Holmes, (1809—1894) born in Cambridge, Mass., was a famous physician, and held the Professorship of Anatomy at the Harvard University from 1847—1882. His poetry bears no marks of originality, but for *The Chambered Nautilus*, *The Last Leaf*, and his poems on Burns and Lowell they would soon have passed into oblivion; yet his four prose-works belong to the standard literature of America. *The Autocrat*, *Professor*, *Poet at the Breakfast Table*, *Over the Tea-Cups* are light, fanciful articles on all topics of human life with an agreeable humour often running through them.
- 12. Francis Bret Harte (1839—1902) was born at Albany, but since his 16th year he lived in California where he gained his livelihood as a teacher, a miner, compositor and journalist. He served in the Californian War with the Indians as a major, became afterwards Professor of Modern Literature in the University of California, and was U. S. Consul, first in Crefeld and afterwards in Glasgow from 1878—1885. He then retired to London where he died in 1902.

His experiences in California in the mining district among the outcasts who tried their fortunes in that newly discovered Golconda, in the camps during the war are the themes of his popular short tales, enlightened by a deep insight into human nature, a heartfelt pity, and genial humuor. Some of them are The Luck of Roaring Camp, his most touching story, The Outcasts of Poker Flat; Miss. He succeeds less in novel like in Gabriel Conroy. Condensed Novels, two series, are fine parodies on the style of French and English novelists.

His genial and patriotic poems won him the favour of the public too. In the Tunnel, Plain Language from Truthful Janus, That Heathen Chinese; St. Francisco; Jim are the widest known.

13. Mark Twain (1835-1910) is the pseudonym of Samuel Langhorne Clemens, born in Florida. After trying the trades of a printer and pilot he turned to journalism. A visit to Europe, Egypt, and Palestine bore fruit in his first work, The Innocents Abroad (1869). It is the very humorous description of a journey a party of Americans undertake to Europe and Palestine. Roughing It followed in 1872; The Adventures of Tom Sawyer, his masterpiece, in 1876; the very comical A Tramp Abroad in 1880, and The Life on the Mississippi in 1883. The latter are serious reminiscences of his own experiences as mate on board a trailing-vessel on the monarch of rivers. Mark Twain is a universal favourite; his humour is so innocent, bright and catching, sometimes extravagant, but at all times refreshing.

Scientific Literature.

The historians of America can boast of the same success as their continental fellow-authors in the 19th century, and their work is thorough. The first was

- 14. William H. Prescott (1796-1859). He was born at Salem, Mass, and graduated at Harvard University. After a tour of two years to Europe he returned to his native country and devoted himself to literary and historical studies, especially to those of Spain. He fixed upon the Reign of Ferdinand and Isabella and commenced his history of that period, and finished it in 1838. The work was received with great enthusiasm on both sides of the Atlantic. The Conquest of Mexico followed in 1843, The Conquest of Peru in 1847. The History of Philip II. was left incomplete. The eminent historian died in 1859. He excels most in description, and his narratives are animating and interesting.
- 15. **George Bancroft** (1800—1891). The second great historian was born at Worcester, Mass. He also graduated at Harvard University. Then he went to Germany where he devoted himself for several years

to the study of history and philology at the universities of Göttingen, Berlin, and Heidelberg. Bancroft commenced his literary career by publishing a volume of *Poems*. In 1834 followed the 1st volume of his *History of the Colonisation of the United States* which was received with great favour: A 2nd and 3rd volume followed. *History of the American Revolution* completed the 1st work. The style of his writings is lively and energetic, his narrative fair and candid. The preparatory researches had been thorough, and his works were based on contemporary documents and contained most valuable information.

- 16. John Motley (1814—1877). Bismarck's fellow-student and life-long friend is John Motley, born in Dorchester, Mass. He studied at Harvard University, Göttingen and Berlin, and travelled for some time in Europe. In 1842 he returned to America and devoted himself to literature and history. The subject of his historical researches is the Netherlands in their war of independence. The Rise of the Dutch Republic appeared in 1856, History of the United Netherlands from 1861—68. His style is very graphic, brilliant and lively, he has been called the Macaulay of America.
- 17. Ralph Waldo Emerson (1803—1882). About twenty miles from Boston lies the small town of Concord, situated on the Musketaquid, now called Concord River. From 1835 it was for more than one generation the spiritual capital of the United States, being the centre of the powerful movement, generally called "Transcendentalism", more properly called perhaps Idealism. It was "a reaction against social convention, a recoil upon nature, and it tried to bring about a democratic idealisation of the individual". The leading spirit in this movement was Ralph Waldo Emerson. Round him gathered in that American Weimar thinkers, writers, and poets, whose ideal views of life were in harmony with his own. From him they took counsel, strength and encouragement for the maintenance of their own hopes and aims, and their

literary works, conceived under this spell, exercised the most vital influence towards filling with a new ideal impetus the materialistic bent life was taking. Emerson, Thoreau, Margaret Fuller, Alcott, Hawthorne, Whittier, Whitman, Longfellow, Lowell, O. W. Holmes are reformers who spread their humanistic views. They are the attorneys of the slaves, the fearless abolitionists, and the Civil War of 1861—1865 that brought about legal equality between the white and black races is as much due to their intellectual weapons as to the swords of the Northern farmers and soldiers. They had awakened and sharpened the conscience of men and were glad to see the fulfilment of their endeavours.

R. W. Emerson was born in Boston as the son of a Unitarian minister. His ancestors had been clergymen for eight generations, and the gift of oration was handed down from father to son. His fa her died in 1811, and the son was not spared life's hardships, for the family was poor. So the youth who studied at Harvard University had to pave his way by hard work. This experience proved a blessing for his after-life. It gave him that simplicity and tendency to frugality, that reverence for manual labour, that independence of mind and self-reliance which he continually recommends to his auditors and readers as the best discipline and the soundest support in life's battle.

When he had taken his degree he was ordained minister of the 2nd Unitarian Church in Boston in 1829. Religious scruples induced him to abandon his post in 1833 and to devote his future life to study, lecturing, and writing. His 1st marriage was of short duration through the death of his much beloved wife. So he took to travelling and went to the south of Europe, England, and Scotland. The keenest intellectual spirit of that country, Thomas Carlyle, was the man Emerson admired most. He visited him and his young wife in Craigenputtock in 1833, and the result was a life-long friendship between the two men. In 1834 Emerson returned to America. After contracting a second marriage he

settled down for life in Concord. As an orator he found ample occupation in his own country, and most of his essays are the results of lectures delivered to manifold associations. They were edited under different titles, *Nature* (1836), *Essays, First and Second Series* (1841—44), *Miscellanies* (1849), *Representative Men* (1850), *English Traits* (1856), *Conduct of Life* (1860), *Society and Solitude* (1870), *Letters and Social Aims* (1876).

The subjects treated of are various. Nature, history, literature, the biography of great men and their work, philosophy, morals, and politics furnish him with the themes he speaks upon. German philosophy had done much to form his mind. Kant's conception of the universe and the moral impetus in man's soul, Fichte's energetic, powerful personality, Schleiermacher's, Hegel's, and Schelling's metaphysical speculations — all exercised their influence on Emerson's thoughts aspirations. He adopted from their teachings what was most congenial to his nature, to the conditions of life in New-England, to his own and future generation, and handed it on by word and deed. The aim of all education is for him as for Fichte an energetic personality, self-reliant and independent. Emerson is the apostle of individualism, not of an egotistic, but of an altruistic nature. "No law can be sacred to me but that of my own nature," he says in his famous essay on *Self-Reliance*, and "The Great man is he who in the midst of the crowd keeps with perfect sweetness in the independence of solitude." "Why have only two or three ways of life and not thousands?" he asks in Nominalist and Realist Therefore he advises again and again: "Trust yourself!" His ideal optimism never despairs of life. Moral instinct is most strong in Emerson. "Every experiment; by multitude or by individuals, that has a sensual and selfish aim, will fail", and "Only that good profits which we can taste with all doors open and which serves all men," he says in Napoleon, or the Man of the World. That is the gospel he preached again and again. "To live in the religion of absolute truth" is only another chapter in the book on life. Emerson was a man of simple habits; he knew the dangers of over-culture, of aestheticism, its enervating influence, and repeatedly warned against it. He recommended manual and agricultural labour as a counterbalance to mental overstrain and as a safe-guard against luxurious habits. Intimate contact with Nature necessarily accompanies agricultural labour, and her teaching was considered most beneficial to man by our writer, he himself being daily engaged in planting and cultivating his own large garden. Like Thoreau's, Emerson's passion for nature has a religious and

mystical hue.

His style of writing bears the stamp of his personality. Mental culture, firmness of will, loftiness of purpose, his reliable principles are exhibited clearly in his happy phrases and their noble imagery. There is a fecundity of thought beyond comparison in his essays; sparks of genius startle the reader on every page — pearls, all in a row! The clergyman, the orator delivers his lay-sermons. They contain abstract wisdom without passion, but hardened in the fire of reflection and mental experience. His style is aphoristic. epigrammatic and discursive, condensed into apodictic sentences. Emerson seldom gives proofs, so sure is he of the truth he states. To follow his argument is not always an easy task for the reader; for the concise arrangement of the logical development of his thoughts is not his strongest point; he is neither constructive nor systematic. Yet in spite of this fault, the harvest is rich and needs no gleaning.

The most sparkling among his essays are those on *History, Self-Reliance, Compensation, Friendship, The Over-Soul, Nature, Nominalist and Realist.*

His Representative Men are, as it were, a sequel to Carlyle's Heroes and Hero-Worship; they are inspired by this work. "All history resolves itself very easily into the biography of a few stout and earnest persons," he says in Self-Reliance, and according to this conception he views Plato the Philosopher, Swedenborg the Mystic, Montaigne the Sceptic, Shakspere the

Poet, Napoleon the Man of the World, and Goethe the Writer. Compared with Carlyle's analogical treatises they have neither the enthusiasm, nor the depth of analysing character; it is the contemplative, peaceful sage and thinker that reveals to the reader his thoughts on these genial men, not the passionate and revolutionary Carlyle.

Emerson's repeated visits to England and his sound knowledge of the people and the country found expression in *English Traits*, perhaps the least abstract series of his essays, and therefore most easily to

be understood.

The Miscellanies contain practical advice for the young American of his day. The American Scholar, Literary Ethics, The Method of Nature, Man the Reformer, The Transcendentalist, and The Young American showed how to gain lasting welfare for the country and its people. The same can be said of those essays treating on The Conduct of Life, and Letters and Social Aims.

Emerson's prose is very often poetical. He has also left a number of poems, though he thought little enough himself of his poetical talents. And we must confess too, the impression his prose-works make on us is purer; his verses, often high-flown, are overcharged with thought or reflection and lack that happy inspiration, that divine spark of poetical genius which carries the reader to the same heights on which the author stands. They contain much wisdom, and are better expressed when the poet reveals the thoughts nature inspires him with and his ardent love for her, like in *The Problem, The Humblebee, The Snow-Storm, Woodnotes, Monadnock, Fable, Two Rivers*, and *Waldeinsamkeit.*

Emerson's life was serene and happy, the reflex of his nature. Surrounded by his loving family, old age came to him kindly. A short illness prepared his death which took place in 1882. He was interred in Concord churchyard.

His influence did not come to an end with his life. The Concord School of Philosophy does its

best to keep it alive; until now Emerson has remained the centre of American classicism, and Germany too pays ample tribute to the genius of this prophet.

18. Henry David Thoreau (1817-1862.

Emerson's friend and most faithful disciple is H. D. Thoreau, the poet-naturalist. His family of French origin was very poor. They lived in Concord where Henry David was born in 1817. The boy received a solid education and had even some years of study at Harvard University, but he left without taking a degree. Comprehensive reading of ancient classics and books of oriental wisdom, a thorough acquaintance with European, especially English literature filled his leisure hours which were numerous, for he had no regular profession, only working to earn as much as his simple habits needed. At first he tried his father's trade of pencil-making; afterwards he became a landsurveyor for at least six weeks every year. The money thus earned, a few lectures given, and his contributions to magazines sufficed for his needs. From 1841-43 he was an inmate of Emerson's house in Concord, and master and disciple drew great benefit from this daily intercourse, being kindred spirits in many ways. Thoreau was deeply influenced by the transcendental movement; like Emerson he was an advocate of the gospel of individualism; as a fervent abolitionist he embraced the cause of the slaves and helped many to escape to Canada.

His way of living was very simple. "To test his powers, to know himself, and define his proper bent, to front only the essential facts of life", he went for two years to live in a log-house near the Lake of Walden, which he had built with his own hands. The necessary food this vegetarian grew himself, and here in the solitude of forest and lake he spent the happiest hours in close communion with living nature; chronicling his observations and reflections. The shiest animals lost their fear of him and visited him; the close and intimate observation of their ways gave him serene joy; the world of plants had its charm for him just as much in stern winter as in the other seasons. Nature was in reality an open book, and Thoreau interpreted her message to man not only in describing the picturesque beauty of natural scenery but in showing the eternal and deep communion between her and human life. The moral reflections drawn from his lonely contemplations prove how usefully apparent idle hours had been spent by this incessant observer and thinker.

He noted down his thoughts largely in a diary, and his experiences when solitary in the forest of Walden were published in 1854 in his book Walden, or Life in the Woods. His prose is highly polisted, simple yet deep; we always hear the great scholar and the simple-minded man express his wisd in of the world in clear and happy phrases of great chirm. An enemy to luxury, men could learn from his life and writings what wealth lies in frugal simplicity of life, in honest work, in the concentration of thought, and abstinence from the wordly pleasures of insipid society.

Like Emerson Thoreau's philosophy is not systematical; it is interwoven by fragments into his contemplations of nature, and shows how deeply it is rooted in her; like Antæus he gathered new strength in a

close embrace with Mother Earth.

The principal writings are the following: A Week on the Concord and Merrimack Rivers (1849); Walden, or Life in the Woods (1854), Excursions (1863), The Maine Woods (1864), Cape Cod (1865), A Yankee in Canada (1866), Early Spring in Massachusetts (1881). We see many works were published only after his early death.

Thoreau's health was always delicate; but for his rational way of living he would have succumbed even

earlier. He was never married.

Death overtook him in 1862. His grave, close to that of Hawthorne, lies in the beautiful Sleepy Hollow in his native Concord.

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